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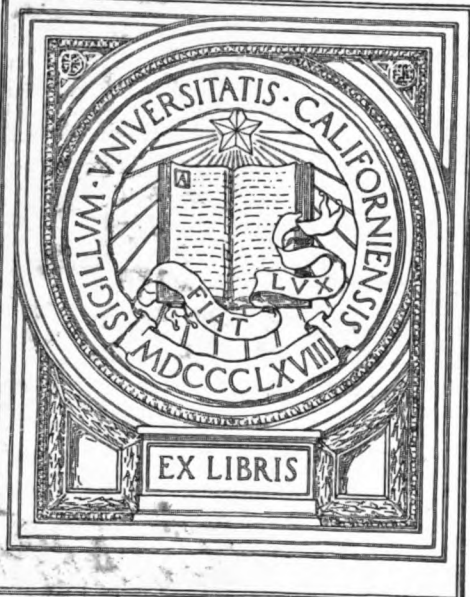
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NO. II.

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**The Relation of Diu Krône of  
Heinrich von dem Türlin  
to La Mule sanz Frain;  
A STUDY IN SOURCES**

**A Dissertation**

SUBMITTED TO THE FACULTY OF LETTERS OF THE CATHOLIC UNIVERSITY OF  
AMERICA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF DOCTOR OF PHILOSOPHY

BY  
**LAWRENCE LEO BOLL, M. A.**  
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THE CATHOLIC UNIVERSITY OF AMERICA  
WASHINGTON, D. C.  
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## ERRATA

= *Besane*

(Owing to the fact that) this work had to be printed in great haste, a number of errors have, unfortunately, crept in. This errata is destined to cover all of the errors.

- P. 1, l. 1. La Mule sanz Frain (or La Damoiselle a la Mule)  
 Pp. 3, l. 5; 47, l. 31; 115, l. 10: Dragôz.  
 P. 4, l. 21, Old French parallel  
 P. 5, l. 8, l'élément; l. 9, caractère  
 P. 7, v. 7920: Die wfl sie den behielten  
                   Daz sie des landes wielten  
 P. 8, l. 29, Whilst returning to Arthur's court, read: Whilst returning to  
                   Amurfinâ's castle  
 P. 10, l. 13, while the season of frost and ice holds on  
 P. 11, l. 17, ursprünglichen  
 P. 14, l. 6, "Iwein" of Hartmann  
 P. 15, footnote 31, l. 1, on, read: ou; l. 29, hint; No. 5, Though, in La Mule,  
                   the lady . . .  
 P. 28, l. 30, night, read: knight  
 P. 31, l. 24, damsel  
 Pp. 31, l. 3; 33, l. 28; 35, l. 21; 35, l. 34; 39, l. 10; 41, l. 12; 41, l. 29;  
                   44, l. 28: Close quotations  
 P. 33, l. 12, . . . should envy you this to him . . . read: comma after  
                   'this'  
 P. 33, l. 17, fullness  
 P. 38, l. 28, "Whatever . . .  
 P. 39, l. 12, Delete quotation mark after 'knight'  
 P. 41, l. 20, (no quarter he showed)  
 P. 42, l. 19, Delete quotation mark before 'An armor'  
 P. 44, l. 3, Delete 'and'  
 P. 45, l. 8, increased  
 P. 46, l. 8, recreation  
 P. 46, l. 12, (Sgoidamûr is not present, and does not hear . . .); l. 39,  
                   Open quotation "in order . . .  
 P. 49, German text, v. 12426, read: v. 12624; French text, v. 35, pré;  
                   French text, v. 36, esté; v. 38, aleüre  
 P. 51, French text, v. 104, voil  
 P. 52, French text, v. 147, connoissance  
 P. 54, German text, v. 12860, stec; v. 12872, Sie giene vür den künec stânt  
 P. 56, French text, v. 414, pié  
 P. 58, German text, v. 12988, liute; v. 12990, hate, read: hete; v. 13307, ôz  
 P. 59, French text, v. 525, çaienz

- P. 60, French text, v. 548, au'il, read: qu'il; v. 559, . . . enz en lit; v. 561, seux, read; seus; v. 574, li, read: il; German text, v. 13101, müede
- P. 61, German text, v. 13129, dā
- P. 63, French text, v. 646, . . . liöns fiers, read: . . . liöns a fiers
- P. 64, German text, v. 13232, dā
- P. 65, German text, v. 13279, Dō; French text, v. 710, parmi
- P. 66, French text, v. 744, desormēs
- P. 67, French text, v. 776, pucele; Footnote 5, l. 2, Gawain; German text, v. 13349, Hāt
- P. 68, German text, v. 13364, zerbrāchen
- P. 69, German text, v. 13391, giengen; v. 13398, all, read: alle; v. 13413, angestlichen; French text, v. 856, sachēs
- P. 71, German text, v. 13624, das, read: was; v. 13518, denne, read: denne; v. 13526, zīt; French text, v. 1010, cas, read: pas
- P. 72, French text, v. 1032, biez, read: bien
- P. 74, Divergencies, No. 8, comma after 'churl'
- P. 76, Delete second title. The "Plus" in the Poems
- P. 79, l. 6, Pentecost
- P. 79, Footnote 7 (continued), l. 7, gaudfn makes little sense, read: Freude makes little sense
- P. 81, l. 9, Interrogation mark after 'avant'
- P. 94, Footnote 36a after (vv. 13104-13112)
- P. 102, Footnote 57, v. 13381, sluac, read: sluoc; v. 13382, Doz, read: Daz
- P. 106, l. 28, (v. 12788), read: (K. 12788)
- P. 107, l. 11, born, read: horn
- P. 108, l. 5, . . . in the French text . . . read: comma after 'text'
- P. 110, Footnote 69, l. 2, Herz, read Hertz •
- P. 113, l. 18, . . . far different than that . . . read: far different from that
- P. 114, v. 13785, answurte, read: antwurte; v. 13786, inwer, read: iuwer; (vv. 13788-13807), read: (vv. 13798-13807)
- P. 115, l. 32, recognizes
- P. 116, l. 17, Quotation marks reversed: ''
- P. 118, l. 5, similar
- P. V, Bibliography, Hulbert, J. R., *Modern Philology*, 1915, XIII, pp. 440-451
- P. 83, Footnote 20, l. 5, read: *Modern Philology*, 1915, XIII, p. 440 ff.
- P. 10, v. 12618, delete parenthesis; v. 12619, diu
- P. 49, v. 12648: Nu was ouch diu magt komen
- P. 73, Footnote 2, Weston, J. L., *The Legend of Sir Perceval*, Vol. II, p. 244; footnote 4, the same
- P. 74, Footnote 5, *The Legend of Sir Gawain*, p. 42; see also *The Legend of Sir Perceval*, Vol. I, p. 335.
- P. 91, Footnote 27, l. 6, and p. 113, Footnote 73b, Wieland, *Sämmtliche Werke*, Verlag von George Joachim Göschen, Leipzig, 1839, Bd. XI, p. 83 ff.

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## INTRODUCTION.

---

The relation of the short Old French metrical tale, *La Mule sanz Frain*, by Paiens de Maisières, to the "Mule without the Bridle"-episode in the Middle High German romance, *Diu Krône*, by Heinrich von dem Türlin,<sup>1</sup> presents a problem which Gaston Paris knew, and which has recently again elicited the attention of Arthurian scholars in America, England, and on the continent. Because of the marked similarity of the two poems, agreeing as they do, not only in the substance of the story itself, but in great part also in the wording of the text, scholars like Golther, Kittredge, Bruce and Hulbert, assuming that the German poet wrote later than the French poet (which is still doubtful), have concluded that the German must have taken over almost completely the Old French fabliau, *La Mule*, and welded it into his cumbersome narrative.<sup>2</sup> The divergencies which appear in *Diu Krône* have, by these, been ascribed to the inventive genius of Heinrich.<sup>3</sup> However, there are those, like Zenker, Orlowski and Loomis, who hold the opinion that the Türlin bard was in nowise indebted to *La Mule* for that part of his work which tells of the Bridle quest,<sup>4</sup> but that both *La Mule* and *Diu Krône* go back to a common lost original. Orlowski<sup>4a</sup> was, perhaps, the first scholar who attempted to trace the poems to a common source, although Miss Weston had already advanced this theory a decade and a half previous.<sup>5</sup>

Though the conclusion reached by Orlowski has been viewed with disfavor by some scholars,<sup>6</sup> Zenker came out quite ardently in support of Orlowski's theory,<sup>7</sup> while Sparnaay, as late as 1926,

<sup>1</sup> *Diu Krône* was written around the year 1200.

<sup>2</sup> Cf. Kittredge, G. L., *A Study of Gawain and the Green Knight*, p. 251.

<sup>3</sup> Cf. Golther, W., *Parzival und der Gral*, p. 216 f.

<sup>4</sup> Zenker, *Forschungen zur Artusepik*, p. 296 ff. See also Orlowski, Diss., p. 63. See also Loomis, R., *Celtic Myth and Arthurian Romance*, 1927, Chapt. XII, p. 110.

<sup>4a</sup> Cf. Diss., *La Damselle à la Mule*, p. 63.

<sup>5</sup> See Weston, J. L., *The Legend of Sir Gawain*, Chapt. IX, p. 91.

<sup>6</sup> Kittredge, *A Study of Gawain and the Green Knight*, p. 252; Hill, *Romania*, IV, p. 392 ff.; Hulbert, *Modern Philology*, 1915, XIII, p. 144 ff.; Roques, M., *Romania*, 1911, XL, pp. 144-147.

<sup>7</sup> *Forschungen zur Artusepik*, p. 296.

opposed his views to those of Zenker.<sup>8</sup> Quite recently, in his reply to Sparnaay, Zenker again expressed himself on the sources of the two poems.<sup>9</sup>

With the controversy still unsettled, a thorough investigation of the two poems must, of course, be made.

A thorough comparative study of the two texts, then, is the task which lies before me. Raymond T. Hill, in his review of Orlowski,<sup>10</sup> expressed the hope of sometime making such a study, but, as far as I am aware, he has not undertaken it. Orlowski, in his edition of *La Mule* has hinted at the problem.<sup>11</sup> Kittredge also has given some attention to the text of the two poems, but because of the nature of his work he confines his observations to the Beheading Game, which appears as part of both the French and German versions.<sup>12</sup> Beyond this, as far as I have been able to ascertain, no exhaustive study of the texts, such as I have undertaken, has thus far been published.

Nothing of a linguistic character shall enter into this work, nor do I intend at this time to offer any emendations to either of the texts. It is my purpose to adhere closely to the meaning of the texts in every detail, to arrange statistically the agreements and the divergencies, to compare these agreements and divergencies with similar passages in other works of the period or of an earlier time, to determine, in cases where the texts disagree, which of the two poems under study adheres to conventional types or retains traditional features, and, finally, to interpret such discrepancies in the texts where interpretation or explanation is possible.

Though my conclusion be at variance with certain opinions, it represents, none the less, the results of my findings in this study of the two texts, *La Mule sanz Frain* and *Diu Krône*. I attach to it no fiat, and I shall feel myself amply recompensed if this work should but stimulate a continued interest in the sources of the poems.

I am deeply grateful to my major professor, Dr. Paul Gleis, for having suggested this subject to me, as also, for his generous as-

<sup>8</sup> *Zeitschrift für romanische Philologie*, 1926, Bd. 46, pp. 535 and 536.

<sup>9</sup> *Zeitschrift für französische Sprache und Literatur*, Bd. 51, 1928, p. 234.

<sup>10</sup> *Romanic Review*, 1913, IV, p. 395.

<sup>11</sup> Dissertation, pp. 32 ff.

<sup>12</sup> See his *A Study of Gawain and the Green Knight*.

sistance, for the many important observations and timely suggestions which he offered throughout the course of the work, and, for his ever kind sympathy during the trying hours of its conclusion. I likewise wish to express my grateful appreciation to Dr. Leo Behrendt for the help which he gave me in my analysis of the texts, to Dr. P. J. Lennox for his kindly interest in this work, and to Dr. Joseph Dunn for the several medieval French texts which he placed at my disposal.

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## CHAPTER I.

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### THE PROBLEM.

The medieval French tale *La Mule sanz Frain* or (*La Damoiselle à la Mule*), consisting of 1136 verses, and supposed to have been written by Païens de Maisières, probably in the twelfth century, is preserved in only one manuscript, that at the Municipal Library of Bern, the same manuscript containing also another short metrical tale, "Le Chevalier a l'Épée."

*La Mule sanz Frain* has been severally edited by Méon,<sup>1</sup> Raymond T. Hill,<sup>2</sup> and by Boleslas Orlowski, who uses the second title "*La Damoiselle à la Mule*."<sup>3</sup>

The poem has been variously discussed by A. Duval,<sup>4</sup> Gaston Paris,<sup>5</sup> A. C. L. Brown,<sup>6</sup> R. T. Hill in his review of Orlowski's dissertation,<sup>7</sup> M. Roques in his review of Hill and Orlowski,<sup>8</sup> G. L. Kittredge,<sup>9</sup> and P. Gleis in his review of Hill and Orlowski.<sup>10</sup>

*Diu Krône*, a long Middle High German metrical romance of the Round Table, by Heinrich von dem Türlin, exists in but one edition, that of G. H. F. Scholl, printed for the Bibliothek des Literarischen Vereins in Stuttgart, XXVII, 1852. The entire poem of 30,000 verses Scholl has edited from three manuscripts, only one of them, that at Heidelberg, called "P," being complete. The second one, namely, that at Vienna, called "V," extends from v. 1-12281; and the third, called "G," a small fragment now at Berlin, extends from v. 3122-3258, little more than one hundred

<sup>1</sup> *Nouveau Recueil de Fabliaux et Contes*, 1827, Vol. I, pp. 1-37.

<sup>2</sup> Yale dissertation, *La Mule sanz Frain*, Baltimore, 1911.

<sup>3</sup> Dissertation, Paris, 1911.

<sup>4</sup> *Histoire Littéraire de la France*, XIX, pp. 722-729.

<sup>5</sup> *Idem*, XXX, 1888, pp. 68-69.

<sup>6</sup> Iwain, *Harvard Studies and Notes*, 1903, VIII, p. 80 ff.; see also his "Knight of the Lion," *Publications of the Modern Language Association*, 1905, XX, 692 ff.

<sup>7</sup> *Romanic Review*, 1913, IV, pp. 392-395.

<sup>8</sup> *Romania*, 1911, XL, pp. 144-147.

<sup>9</sup> *A Study of Gawain and the Green Knight*, Cambridge, 1916, pp. 42-52 and pp. 231-256.

<sup>10</sup> *Catholic University Bulletin*, Washington, 1912, p. 719.

verses. The "Mule without the Bridle"-episode which appears in Heinrich's long romance, exists in but one complete manuscript, that in Heidelberg, called "P" (mentioned above), and in one incomplete manuscript called "D."<sup>11</sup> The former belongs to the fifteenth century, the year 1479 being marked at the end. The fragment (D) possibly belongs to the fourteenth century.<sup>12</sup> Both are, therefore, late manuscripts, being removed almost two or three centuries from the original. In his edition, Scholl has practically printed the (P) manuscript, with a few corrections. The readings of the manuscript he presents in a methodical manner in the rear of his work. A comparison of these readings with the extant French version of *La Mule* yields nothing that is essential to the contents of the story. Hill and Orlowski, too, have made a certain number of corrections in their editions of the French manuscript. I reserve a discussion of this for later consideration. For a brief consideration of Heinrich's method and sources, see O. Warnatsch,<sup>13</sup> G. L. Kittredge,<sup>14</sup> W. Golther,<sup>15</sup> G. Graber,<sup>16</sup> R. Zenker,<sup>17</sup> and B. Orlowski.<sup>18</sup>

In studying the French poem I have used principally the edition of R. T. Hill. However, the emendations, both in punctuation and phraseology, which appear in Orlowski's edition have been of service in the analysis of the stories which I offer later in this work.

About the year 1210,<sup>19</sup> Heinrich von dem Türlin wrote a long romance which he calls the 'Crown of all Adventures,' and in which Gawain is largely the hero. This work is obviously a compilation of various Arthurian material, taken principally from French sources now mostly lost. In the style of this poem Heinrich follows his admired model Hartmann of Aue. The first half

<sup>11</sup> Printed by Joseph Diemer, *Kleine Beiträge zur älteren deutschen Sprache und Literatur, Aus Heinrich von dem Türlins Krone, Wiener Sitzungsberichte, philos.-hist. Klasse*, 1853, Bd. XI, S. 242-277.

<sup>12</sup> See Karl Reissenberger, *Zur Krone Heinrichs von dem Türlin*, Graz, 1879, S. 1.

<sup>13</sup> *Der Mantel*, Breslau, 1883, p. 118 ff.

<sup>14</sup> *A Study of Gawain and the Green Knight, passim*.

<sup>15</sup> *Parzival und der Gral*, Stuttgart, 1925, p. 215 ff.

<sup>16</sup> "Heinrich von dem Türlin und die Sprachform seiner Krone," *Zeitschrift für deutsche Philologie*, 1910, Bd. XLII, p. 54 ff.

<sup>17</sup> *Forschungen zur Artusepik*, 1921, p. 296 ff.

<sup>18</sup> Dissertation, Paris, 1911.

<sup>19</sup> The exact chronology has yet to be determined. Only a detailed study of the sources of Diu Krône will make this possible.

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of the romance is an abduction and triangle story, similar, in a rather general way, to that of the Modred-Guinevere-Arthur, the Eliaures-Ysave-Carados, the Valerin-Guinevere-Arthur, the Merlin-Igerne-Uterpandragon, or the Tristan-Isolde-Marke stories. The abductor and seducer in Heinrich's story is 'Gazozein de Dragoz.' He loves Arthur's queen, Ginover, and in a conversation with Arthur claims that he had loved her before she married Arthur. He possesses a token of her love in the form of a belt, which she had given him at the time of their amour. So he claims her as his rightfully betrothed. To justify his claims he is prepared to fight in her presence, with the king or any of his knights. If he should prove victorious, he will demand Ginover as his prize. Arthur consents and a day for the battle is agreed upon. It is to take place at Karidol, some 'forty days hence'; that is, forty days after Christmas. On that day, however, Arthur and Gazozein, instead of combating each other, agree to submit the matter to Ginover and to abide by her choice. Ginover declares for Arthur, and Gazozein rides away, very much pained and greatly offended. When but a few miles from the castle, he accidentally meets Ginover and her brother, who was about to kill her because of her doubtful and shameful attitude toward Arthur and Gazozein. The latter liberates Ginover, but instead of returning her to Arthur, abducts her against her will and is about to rape her, when Gâwein, who happens to pass on his way back to his wife Amurfinâ, appears on the scene. A terrible conflict ensues, which, however, ends in a draw, because both combatants become exhausted. But the feud is not over. The contestants, both severely wounded, agree to go to Arthur's court in Karidol and to remain there until fully restored; whereupon, the fight is to be renewed. At the time of Pentecost both are prepared to resume hostilities. Gazozein, however, finally retires, admitting that he has lied to the king regarding his claims on Ginover. His request for pardon is readily granted by Arthur.

At this particular instance in the story (v. 12629 ff.)—it happens to be, as has been observed, the time of Pentecost at Karidol—the "*Mule sanz Frain*" episode begins. A young lady, Sgoidamûr by name, arrives at the court and pleads with the knights to regain for her the bridle which her sister Amurfinâ has stolen from her. Gâwein becomes her champion and accomplishes the feat with the aid of a white mule. He has, therefore, a claim on

Sgoidamûr's hand, but as he has but a short time previous married Amurfînâ, Sgoidamûr's sister (he did not know Sgoidamûr), he suggests that Gazozein marry Sgoidamûr. Gazozein is only too glad to follow Gâwein's suggestion. Thus a formal double marriage takes place at Karidol.

This completes the first half of the romance, taking us up to v. 13924 of the poem. Then follow innumerable adventures in which Gâwein is the hero, including the 'Chastel Merveilleux' story, and a Grail quest by Gâwein and his companions. In the Grail castle Gâwein's curiosity is aroused, upon which he asks the important question regarding the miraculous Grail in the castle. He is privileged to behold the Grail but is warned not to question further. As a reward for his prowess, he receives a sword. No mortal is permitted to know more, and all vanishes before his eyes. After his successful Grail quest Gâwein returns to Karidol, where his great achievement is appropriately celebrated by Arthur and his knights. This ends Heinrich's long romance, which comprises some thirty thousand verses.

We are naturally disposed to ask at this point: What is the relation of the "Mule without the Bridle"-episode in *Diu Krône* to the old French parallel *La Mule sanz Frain*? An opinion has lately been offered by W. Golther in his book, *Parzival und der Gral*, 1925, although he expressed himself before on the subject in a similar vein. On page 216 he says: "Als Quelle Heinrichs erkennen wir . . . für die Abenteuer Gâweins (12611-13827) die afr. Erzählung 'la Mule sanz frain,' die mit allen Einzelheiten, jedoch mit veränderten Eigennamen und einigen frei erfundenen Zusätzen im mhd. Text wiederkehrt." I wish to call attention here to the terms "Quelle" and "wiederkehrt" which Golther uses, as also to the phrase "Einigen frei erfundenen Zusätzen," which is at variance with the opinion advanced by Zenker and Orlowski, regarding the relation of the German to the French text. Can we possibly show by a comparison of the texts that Heinrich really had *La Mule* as source, and that, consequently, he invented the plus that exists?

On the question of Heinrich's source for *Diu Krône*, Bruce is in accord with Golther and others. He says: "There is, furthermore, no doubt that G. Paris, Kittredge, etc., are right in regarding the episodes in *Diu Krône*, II, 12,601 ff., which correspond sub-

stantially to *La Mule sanz Frain* as direct adaptations from the latter. Orlowski argues that they were derived from a common source."<sup>20</sup>

On p. 41 of his dissertation *La Damoiselle à la Mule*, Orlowski opines the following: "En effet parmi d'autres exploits de Gauvain dont la *Krône* est l'épopée la plus glorieuse, on trouve une histoire qui a beaucoup de points de contact avec la nôtre. Comme nous le verrons dans l'analyse de l'épisode du château (vers 7647-9128) et (11260-13294), l'élément merveilleux y joue un rôle important. Cependant l'histoire des deux sœurs a un caractère beaucoup moins mystérieux que sous la plume de Païen de Maisières." On p. 63 he continues: "En résumé nous croyons à une source commune non seulement pour Païen et Henri, mais . . ." <sup>21</sup>

Hill, in his dissertation, *La Mule sanz Frain*, p. 11, makes the following observation concerning the sources of *La Mule* and *Die Krône*: "There are, however, several important differences in the versions, which may show different treatments of the same legend."

In writing on the Sisters' Strife motif in *La Mule*, Zenker says: "Diese Fassung ist offenbar unverständlich und verstümmelt, wie schon Orlowski, S. 52 festgestellt hat: sie gibt nur den zweiten Teil der Geschichte wieder, welche in der *Krone* vorliegt; wir erfahren gar nichts darüber, welche Bewandnis es denn eigentlich mit dem Zaum hat, worin seine Wichtigkeit besteht, warum er nicht einfach durch einen anderen ersetzt wird, wie er auf das Schloss der Schwester kommt, wer ihn geraubt hat, wohingegen die *Krône* über alle diese Punkte Auskunft erteilt. Soweit ich sehe, steht nichts im Wege, Païen direkt auf die unmittelbare französische Vorlage von K zurückzuführen, andernfalls müsste er aus deren Quelle geschöpft haben." <sup>22</sup>

In his review of Hulbert's article "Sir Gawayne and the Green Knight,"<sup>23</sup> Zenker continues: "Wenn gewisse Züge in der *Krône* weniger ursprünglich sind als in M, so beweist das nichts für die Unursprünglichkeit der von ihr gebotenen Fassung der Geschichte

<sup>20</sup> Cf. Bruce, J. D., *The Evolution of Arthurian Romance, from the beginnings down to the year 1300*, Göttingen and Baltimore, 1923, Vol. II, p. 217.

<sup>21</sup> Dissertation, 1911.

<sup>22</sup> *Forschungen zur Artusepik*, p. 296.

<sup>23</sup> *Modern Philology*, XIII, 1916, pp. 56-57.

überhaupt, denn in der Quelle der französischen Vorlage, aus der Heinrich schöpfte, brauchen jene ursprünglichen Züge doch nicht vorhanden gewesen sein, sie können aus Heinrichs unmittelbarer Quelle stammen, möglicherweise auch von ihm selbst herrühren.

“Daran dass Heinrich auch hier aus französischer Vorlage schöpft, kann, abgesehen von seinem ausdrücklichen Zeugnis, im Hinblick auf die französische Form der Namen und auf die in der Darstellung zu Tage tretende, spezifisch französisches Gepräge tragende psychologische Kunst durchaus kein Zweifel sein.

“Ich halte also gegenüber Hulbert an der von Orlowski vertretenen Auffassung entschieden fest.”<sup>24</sup>

It is obviously necessary to reopen the question, and to make a more thorough and exhaustive investigation of the texts than has hitherto been attempted. Before we advance any further, however, I would like to draw attention to one item, which, though not strictly within the limited field of investigation to which this work is devoted, is, none the less, relevant and interesting.

In *Diu Krône* the mule story appears to be very intimately connected with another story told by Heinrich in verses 7660-9128. Before Sgoidamûr leaves for Arthur's court to seek a champion who would regain the bridle for her, Amurfinâ, her sister, so Heinrich says, has sent for Gâwein, in order that he might defend her against her sister. It so happens that Gâwein is, at this time, at Ansgiure (v. 7009), which is but a short distance from Amurfinâ's castle. As her messenger, Amurfinâ sends to Gâwein a fairy whose mount is a black horse “swarz als ein rabe” (v. 7750), with a red velvet saddle cover “rôt als ein viure” (v. 7755), and a silver white saddle itself “Von silver warn die satelbogen” (v. 7761). This lady messenger carries the following message (v. 7796 ff.): “My mistress, Amurfinâ, ‘diu schoene von der Serre’ (her father's name is Laniure von der Serren, vv. 7911 and 8864, and her land Foreiwert, v. 7907) requests and commands you to allow Gâwein to come to her. Nor will she, under threat of bloody reprisal, brook a refusal.” They can do naught but release Gâwein, and the latter gladly offers his services to Amurfinâ (v. 7820 ff.).

<sup>24</sup> *Forschungen zur Artuscpik*, p. 209.

7830 Swes aber iuwer vrouwe gert  
Des sol sie werden wol gewert  
Minneclîchen âne drô.  
Ich wil des immer wesen vrô  
Obe sie mîn ze iht bedarf.

It is very clear from these words of Gâwein that he has no information regarding that which is expected of him by Amurfinâ, namely, the defense of the bridle against her sister; nor has he any knowledge of the discord between the sisters. We learn these things only through Heinrich himself who (v. 7901) begins to explain to the reader:

Einer rede hât ich vergezzen  
War umb diu magt in daz lant  
Von ir vrouwen würde gesant  
Nâch Gâwein dem recken.  
Daz wil ich iu endecken  
Als es diu aventiure swert.

He further informs us that the King "von der Serren" had no son, but only two daughters, and that at his death he left them a magic bridle with the assurance that their land was in perfect safety so long as they were in possession of the bridle (v. 7920).

Die wil sie den behielten  
Dar sie des landes wielten.

Shortly after the king's death there was strife between the two sisters. The older one, Amurfinâ, thought she had a claim on the bridle, so, by force, she usurped the talisman and ruled alone in the kingdom. This aroused the anger of Sgoidamûr, the younger sister, who left the castle and set out to seek the aid of Arthur and his knights in her attempt to regain her rightful property, as also her share in ruling the country. When Amurfinâ heard of this she in turn sent for Gâwein, of whose bravery and prowess she was well aware, since her father had encountered him once, and had engaged in combat with him ("ze Serre"). She heard that Gâwein was nearby in her land.

Heinrich inserts this story with the elucidation because he evidently feels that he owes it to the reader. However, we must bear one thing in mind; i. e., that Gâwein himself remains uninformed until the very end regarding the sisters and their discord, which

arose on account of the bridle. Thus the poet keeps Gâwein and the reader successfully in suspense.

To continue the story: Gâwein with his messenger companion reaches a river which upon his arrival stops flowing. He crosses it and enters the castle, where at first he sees nobody but a dwarf, who greets him (v. 8040): "*Mîner vrouwen wirt nu leides buoz.*" A lady leads him into the salon and to the beautiful mistress Amurfinâ, who is seated on a costly magic bed. The two, Gâwein and Amurfinâ, are left alone, and immediately they are smitten with a passionate love for each other. When, however, Gâwein is about to avail himself of the tempting opportunity to embrace Amurfinâ, a sword, suspended over the bed, winds itself around his body. He cannot be liberated unless he swears to marry Amurfinâ, whereupon the sword will no longer molest him. Gâwein swears to marry her, but a magic potion robs him of his sense of identity. He remains in this love trance for fifteen days (v. 8837), when at a banquet his memory slowly returns to him. He at once recalls his pledge to help King Flois and asks permission to leave. The people of the castle urge him to remain and be the "ruler of two lands" (v. 9073). He promises to return at the earliest possible moment (so er aller êrste möhte). With a kiss he takes leave of Amurfinâ, accepting from her a shield with the picture of a golden lock (padlock) painted on it so that everyone might know that its bearer is wedded (v. 9109).

Ze dienen einem wîbe  
Und anders deheiner  
Mit niht, wan ir einer.

Gâwein remembers, as has been said, that originally he set out from Arthur's court in order to assist a King (Flois of Effin) against a giant (Assiles). To fulfill his promise and to perform a bounden duty he must leave. He reaches Effin and kills the giant (v. 10112). Whilst returning to Arthur's court he engages in combat with Gazozein—as related above—to rescue Ginover. In this combat he is badly wounded, but with the coming of Pentecost is well on the road to recovery. The celebration of the feast is under way when Sgoidamûr (his own wife's sister, who is, however, unknown to him) arrives, and at her bidding Gâwein goes in quest of the bridle. He has merely to mount the mule and let it go its way to the castle. This mule instinctively, and to Gâwein's surprise,



takes him to Amurfinâ. The bridle for which he has come he must now, of course, take from his own wife, and, in consequence, he himself, the master and ruler of the land, must relinquish all title to the bridle. The difficulty is easily solved. Gâwein has a claim on Sgoidamûr, but since she is his sister-in-law, he cannot readily marry her. Neither can Sgoidamûr herself any longer object to her sister's possession of the bridle, since Gâwein, the brother-in-law, has legitimately become the master of all concerned, of Sgoidamûr, of the bridle, and of Amurfinâ. Since Gâwein is already married to her sister, Sgoidamûr is easily reconciled, and when Gâwein, who has a right to her, suggests that she marry Gazozein she gladly consents. For that matter, Gâwein could have forced her to accept, and, in fact, he does so (v. 13823), through a pronouncement of Arthur, the traditional arbiter and judge. Indeed, Gâwein at first poses as though he means to avail himself of his right (v. 13781), and not until Sgoidamûr declares her readiness to keep her promises does he impart to her the news that he is already married, namely, to her sister. To her satisfaction, Gâwein then proposes Gazozein as a worthy husband for her, and an elaborate double marriage is formally celebrated in Karidol in the presence of Arthur and his knights (13924). (After v. 13800 there is, possibly, a line or two lacking or misplaced through the fault of a copyist.)

There appears to be little inconsistency in the way in which we find the two stories (the Amurfinâ-story and the Mule-story) combined in Heinrich's *Krône*. The chronology is in perfect order. The whole story is unravelled within about a hundred days, three to four months. The first half of Heinrich's romance exhibits a rare degree of consistency from the point of chronology. In the very beginning of *Diu Krône* it is Christmas time (vv. 919 and 10161). The winter continues and the weather is cold and frosty. Snow covers the ground, and fires are needed. This climatic condition prevails up to v. 12390, when Gâwein and Gazozein, wounded after their fight over Ginover, return to Karidol, about the beginning of February. Here they lie wounded, but recover with the advent of Pentecost. In detail the chronology is as follows: Christmas day (vv. 919 and 10167) requires a three days' celebration (v. 3205). On the fourth day Gâwein leaves Arthur's court, and he separates from his friends at Jaschune (vv. 3211; 5746). It is cold, and the snow lies deep (v. 3313). Twelve days after

Arthur's court is disbanded (at the beginning of January, therefore), Gâwein meets Giwanet (v. 5741). In the meantime Arthur arranges a duel with Gazozein, which is to take place at Karidol "after six weeks" (vv. 5097; 10321); that is, in February. Likewise, Assiles grants King Flois an armistice of one month (v. 5632). This latter time expires with v. 10010. The "six weeks," or as the text has it, "forty days" are over with v. 10322, "Und nâmen vierzic tage vrîst, Der tac zeware morne ist." The time for the contemplated duel between Gazozein and Arthur, arranged to take place in Karidol, but later abandoned on Ginover's decision, can, therefore, be placed about the middle of February, when the ground is still covered with snow (v. 11275). Immediately after, while the season of frost and ice holds out, Gazozein abducts Ginover (vv. 12198, 12381, 12390). Gâwein then liberates Ginover from the hands of Gazozein. All this apparently happens in the middle or at the end of February.

During all this time, *i. e.* during January and February, Gâwein experiences many adventures, including his marriage with Amurfinâ. About the middle of February he is coming from the castle of Amurfinâ, where he has spent fifteen days in a love trance, and from his victory over the giant Assiles, which conquest consumed approximately a week. He must, therefore, have reached the castle of Amurfinâ about the beginning of February. Allowing a few days for his journey to this castle, he probably leaves Giwanet in January, thus arriving for the first time at the castle of the giant Assiles, the enemy of the King of Effin (v. 5776). Five days after (v. 6798) we find him in Ansgiure, where he meets the messenger of Amurfinâ. Shortly before, apparently in January, Sgoidamûr leaves for Arthur's court to secure aid against her sister. She arrives at Karidol on Pentecost day. Hence her journey to Karidol consumes about four months. This agrees approximately with the statement (vv. 12617-12623):

Diu (Sgoidamûr) reit nu velt unde walt  
 Unt het (den herten winter gar)  
 Gestrichen durch die lande dar  
 Mit arbeit und mit vrâge  
 Und hât ir lip ze wâge  
 Gesatzt uf solhen trôst  
 Daz ir Artûs ir lant erlöst.

After a journey of three days, Gâwein returns with Amurfinâ from the Bridle Castle, and a double wedding takes place, which lasts fifteen days (v. 13293). To all appearances, this is a June wedding, upon which the court disbands.

Immediately afterwards the hot weather sets in (v. 14116). The land appears withered under the spell of heat, and the summer continues through the rest of the romance, until at the end a year has expired.

Thus the chronology is as perfect as a medieval writer, or, for that matter, a modern writer could make it. There is no flaw in a story covering 14,000 verses, a rare achievement for a medieval epic writer, and especially for a writer of Arthurian romance.

What is the opinion of scholars regarding the relation of the French *La Mule* to this Amurfinâ-story of Heinrich?

Sparnaay says:

“Beide (Orlowski and Zenker) bekennen sich zu der Ansicht, dass die Erzählung in der Krône der unsprünglichen Form am nächsten stehe. Das hängt aber besonders davon ab, wie man sich diese primitive Gestalt denkt. . . . Es leuchtet ein, dass diese Geschichte (Heinrich's story) widersinnig ist. Gauvain soll seiner eigenen Geliebten den Zaum rauben, um diesen einer andern Dame zu schenken. Überdies entgeht ihm der Preis des Abenteuers, die Liebe des Fräuleins, in dessen Dienst er handelte, denn dieses muss im Zusammenhang des Romans wol einem anderen gegeben werden. Drittens, muss die jüngere Schwester Sgoidamûr Monate lang umherirren bis sie am Artushof erscheinen darf, denn sie muss Gauvain dort treffen. Als ursprüngliche Fassung kommt die Erzählung der Krône m. E. somit keinesfalls in Betracht.”<sup>23</sup>

In opposing Zenker's views, Sparnaay reconstructs an “Urfassung” and further asserts: “Aus der so konstruirten Urfassung, die sich also, ebenso wie noch die Episode in der Krône aus zwei ursprünglich getrennten Motiven zusammensetzt, lässt sich die Entwicklung der auf uns gekommenen Fassungen leicht verfolgen. Ich bemerke noch, dass soweit andere Gründe sich dem nicht wider setzen—was, soweit ich sehe, nicht der Fall ist,—für mich die Gestalt der *Mule sanz Frain* der primitiven Form näher steht als

<sup>23</sup> *Zeitschrift für romanische Philologie*, 1926, Bd. 46, p. 536.

die französische Quelle, auf die Heinrich von dem Türlin sich beruft.<sup>26</sup>

On pages 217 and 218 of his work,<sup>27</sup> Golther says: "Aus diesem ziemlich losen Rahmen fällt wiederum das Abenteuer mit Amurfinâ (vv. 7660-9128) *vollständig* heraus, indem darin die zu "la Mule sanz fraïn" gehörigen Ereignisse teilweise vorweggenommen sind. Der Verfasser verwickelt sich in Widersprüche und erzählt unwahrscheinliche und unmögliche Dinge. Er greift unbekümmert vor—und rückwärts. . . . Hierbei verwertet Heinrich einen Zug aus einer kleinen französischen Dichtung, den "Chevalier a l'espée." . . . Die Widersprüche, in die sich Heinrich verwickelt, treten hernach beim zusammenhängenden Bericht des "Maultiers ohne Zaum" an den Tag. . . . Die Schwierigkeiten löst Heinrich mit der bereits erwähnten Doppelhochzeit. . . . Seltsam wirkt aber trotz dieser Lösung der Umstand, dass Gâwein, von Amurfinâ zur Verteidigung, von Sgoidamûr zur Eroberung des Zaumes aufgerufen, erst am Schlusse der bestandenen Abenteuer den Zusammenhang durchschaut."

Let us take up Golther's last point first. It need not appear strange to us that Gâwein learns about the bridle and its function only at the end of the story. The messenger of Amurfinâ told him nothing about it, and Amurfinâ herself did not have to inform him after he had become her husband, and master of the castle. She had accomplished her purpose, hence she had nothing more to fear. When Gâwein left her he promised to return at once. The time for saving King Flois from the giant Assiles, the armistice, had expired. Gâwein would, therefore, return at once. He could not know that Amurfinâ had a sister, because this sister had left the castle immediately *before* his arrival in order to secure the aid of Arthur. During this time Gâwein married Amurfinâ, so Sgoidamûr, on her part, could know nothing of Gâwein. Hence when Gâwein met Sgoidamûr at Arthur's court he could not have known her, nor did he have to inquire about her sister. The mule automatically took him to Amurfinâ and to one of her castles, and when he met her he was naturally so surprised to discover in her the sister of Sgoidamûr that only by means of a kiss from her could he identify her as his wife.

<sup>26</sup> *Zeitschrift für romanische Philologie*, 1926, Bd. 46, p. 536.

<sup>27</sup> *Parzival und der Gral*.

It is all plain and plausible enough. The only discrepancy which we may note is Heinrich's description of the surroundings of the castles which Amurfinâ occupies in the two stories, the Amurfinâ-story, and the "Mule without the Bridle"-story. The castles do not appear to be exactly the same. However, this admits of an explanation. Heinrich does not describe the approach to Amurfinâ's first castle in detail, the mysterious river being the only parallel in the two stories. Even so, the castles might actually have been two different castles. Ansgiure also belonged to her, otherwise she could not so harshly have made demands on the master of Ansgiure. She was also ruler over two lands (v. 9073). Her uncle, Gansguoter, a magician, might have built several castles for her, or he may even have transformed the one into the other. She later through Gâwein gave one of them with the surrounding land to Gazozein: "Dâ stêt ein kastel innen" (v. 13842). She might, moreover, have been removing to another castle when Gâwein reached her on the white mule. The Amurfinâ castle, it is true, is not described as a revolving castle, while the Bridle castle is of the revolving type. Here, then, there is some 'naht,' something suspicious. But otherwise the two stories are very well knit together.

Are they really in origin two stories, or have they been from the start a complete whole? Heinrich apparently has not exploited the "Chevalier à l'épée"-story. That has yet to be proven.<sup>27a</sup> A comparison reveals nothing to warrant such an assumption. There are no verbal or other agreements, nor have the two stories anything in common but a vague reference to the sword over the magic bed. The 'Doppelhochzeit' is, furthermore, no artificial solution of the difficulties; it follows very naturally, and it is not at all uncommon in Arthurian romances.<sup>28</sup> Nor is the sisters' strife unknown in legendary history. Even *Diu Krône* itself alludes to another such story (v. 9001):

Ich behabt vrouwen Japhlen  
Ir erbe wider ir swester.

As the French *La Mule* stands now, especially as regards the relation of the two women as "sisters," it is absolutely meaningless. Did Heinrich supply the reason for their relation from his imagi-

<sup>27a</sup> Cf. Armstrong, E. C., *Le chevalier a l'épée*, p. 59.

<sup>28</sup> Cf. Wolfram, *Parzival*, Book XIV.

nation? It is not likely that he did so, because their relation is too closely in harmony with tradition, of which he could hardly have been aware. It is far more probable that the extant French version is an abridgment of a longer original of which the German is the paraphrase. It is, moreover, impossible to prove that Heinrich, in this respect, imitated the "Ivain" of Hartman, as has been alleged.<sup>28a</sup> There is, in addition, nothing strange about Gâwein's refusing to accept a prize in the form of a beautiful maiden because he is already married, and his turning her over to a friend. This is almost commonplace in Arthurian romances, especially in the history of English Arthurian literature in old and modern times. It is, likewise, a well-known motif of fairy tales.<sup>29</sup>

It appears, therefore, quite possible that the two stories, the Amurfinâ-story (vv. 7660-9128) and the "Mule without the Bridle"-story (vv. 12611-13827) originally formed one complete whole, and that Heinrich is not responsible for having combined two originally independent poems into one. The present *Le Chevalier à l'Épée* appears really to be a fragment, rather than a connected, coherent, original poem. Heinrich does not appear to be inventing here.

Let me, in addition, briefly call attention to a few points which appear to me now as evidence that the French poem *La Mule sanz Frain* is a fragment of a longer tale. I shall discuss these points in detail in Chapter IV.

1) In the French poem, the damsel who comes to Arthur's court to seek a knight who will go in quest of her bridle claims that the bridle was taken from her with evil intent, "*Qui mauvaisement m'est toluz*" (v. 80). Consequently, the one who is in possession of the bridle has, apparently, no right to it. Yet, at the end of the story, the possessor of the bridle proves to be

2) the sister of the damsel at Arthur's court, to whom she surrenders the bridle without dispute. In fact, the lady at the

<sup>28a</sup> Cf. Sparnaaay, H., *Zeitschrift für romanische Philologie*, 1926, XLVI, p. 517 ff.

<sup>29</sup> For further arguments regarding this relationship of the Amurfinâ-story to the "Mule without the Bridle"—episode, compare Chapt. IV, where it is shown that the French text was, originally, more complete than it is now. Paiens probably knew more than he tells. He seems to betray himself.

enchanted castle is happy that Gawain has done so much for her sister. This is absolutely incongruous.

3) When, in *La Mule*, Gawain comes into the presence of the lady at the enchanted castle she is lying on a bed, which the poet seems to know as a jumping or trembling bed (v. 932). Gawain, at her invitation, seats himself on the bed beside her. What does the poet know of the trembling bed? Is he, perhaps, referring to the magic bed<sup>30</sup> upon which Gawain is seated with Amurfina while they eat (8325-8326)? As it stands, the French poet's reflection concerning the bed is without point.

4) In *La Mule*, Gawain and the chatelaine eat from a precious bowl (v. 954), about which the poet refuses to say all that he knows. Again, is it not possible that he knew of the golden vessel in *Diu Krône* (v. 8642), containing the love potion which robs Gawain of his sense of identity and allows "Vrou Minne" to exercise her charms on him (v. 8642 ff.)? In *La Mule* the 'bowl' is meaningless.

5) Though the lady at the castle places herself into Gawain's power, and requests him to become lord of the castle, there is no manifestation of lovemaking. This suggests the possibility that, in the original story, Païens' mediate or immediate source, Gawain may have been the husband of the chatelaine, the situation which we find in *Diu Krône*.

6) Païens apparently knows the complete form of the covenant in the Beheading game. As it is, he omits the second clause of the covenant.<sup>31</sup> Else, why should Gawain say: "I would know very little, if I did not know which to select."

Mout sauré, fait G., petit,  
Se je ne sai louquel je preigne. (vv. 580-581)

*Diu Krône* has the second clause of the covenant: "Oder laz mich hint slahen ê" (v. 13112).

<sup>30</sup> Einem bette, das ze Salie  
Hete von nigromantie  
Ein pfafe gemachet (vv. 8306-8308).

<sup>31</sup> G. Paris states the covenant as follows: "Choisis, lui dit-il on de me trancher la tête soir à condition que je trancherai la tienne demain matin, ou d'avoir la tienne tranchée ce soir à condition de trancher la mienne demain matin." See Fled Bricrend, Henderson, G., p. 206, footnote. Henderson, however, thinks this form of the covenant absurd. *Idem.*, p. 199.

7) The French poet does not mention the cutting of the lion's chains, as does Heinrich (vv. 13256-13257). Yet, in *La Mule*, the lion rushes upon Gawain as if his chains had been cut. Again, Pâiens' knowledge seems to have been more complete. Did Heinrich, perhaps, see the flaw in the French poet's composition and offer a correction? That is not likely, for he would scarcely have observed shortcomings of such an insignificant nature in the French composition.

Whether Heinrich combined two independent stories into a new whole is, however, not the question with which I am immediately concerned in this study. I merely intend, for the present, to establish the textual relation of the "Mule without the Bridle"-episode as it is found in *Diu Krône* to the extant Old French *La Mule sanz Frain*. A detailed comparison of the two texts is, therefore, in order.

We must, then, in the first place, determine to what extent the two texts agree verbally or in narrative content. But before we proceed it is necessary to familiarize ourselves with the details of the two stories.

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## CHAPTER II.

## THE STORY.

The work which I have undertaken is essentially a study in sources. Since the foremost authorities in the field of Arthurian literature are at variance concerning the source of "The Mule without the Bridle"-episode in *Diu Krône*, this source question remains an open one. Nor may we ever hope to arrive at an unanimous decision until we have gone thoroughly into the agreements and divergencies which appear in the two texts under study.

These constitute the most important evidence in the solution of our problem. Hitherto but a few of the divergencies have come under observation. These have been viewed by some scholars as the deliberate work of Heinrich, who is alleged to have manipulated his sources merely to give to his long poem an original flavor.

It is not my purpose to discount altogether the opinions thus far quite generally accepted. However, I believe that a more thorough investigation of the textual differences than has heretofore been attempted will remove all future possibility of any too gratuitous assumption concerning the sources of *Diu Krône*.

In order, then, to assure a most thorough investigation and to forestall any unpardonable omission in the enumeration of the agreements and discrepancies, I have undertaken an analysis of the two texts in prose form. Although no such analysis of either the French or German version has yet been made, I do not offer these for their own sake. They have been dictated by necessity rather than by choice, for without them it would have been impossible to detect differences, which, because of their apparent insignificance, threatened to go unobserved even under a most painful scrutiny of the texts.

In these analyses I have adhered strictly to the wording of the texts, allowing myself only so much latitude as was necessary to make the work readable.

I shall first present the French version, which may thus be more easily compared with the German version which immediately follows it.

## THE MULE WITHOUT THE BRIDLE.

*(French Version)*

Here begins the story of the lady on the mule. King Arthur, as was his custom, held court at Cardoil on Pentecost Day. And, so, there were gathered there great numbers of knights from all parts of the world. With the queen were the ladies and damoiseles, of whom a great number were very beautiful (30).

After the meal the knights went to amuse themselves in a chamber above. The room was on the outer side of the castle and from the windows the knights could view the meadow below. They had been there a very short time when they beheld a beautiful damsel seated on a mule, riding towards the castle at a great pace. The mule had no bridle, but only a halter (43).

Much the knights marvelled and many the words that passed between them concerning the meaning of this strange apparition. They said, amongst themselves, that if the queen were there, she would be able to explain the wondrous visitation. "Kex," said Gauvain, "go, seek her, and tell the king he should nothing delay, but should come here at once." The seneschal went straight to the king and queen, and thus addressed Arthur: "Sir, come above, where your knights request your presence." "What do they desire?" answered the king. "Come with me," returned the seneschal, "and I shall inform you; I shall show you the adventure which we have all seen" (61).

Presently the damsel has arrived and descended below to the room where the knights were assembled. With great haste Gauvain went to meet her. Many of the others also rushed out, and they vied with each other to do honor to the maid and to serve her. But, to all appearances she had no desire to be entertained, for, she was in great distress. The king summoned the damsel before him. When she came into his presence she saluted him, and said: "Sir, you see that I am vexed and in great distress, and all my days thus shall be, nor shall I ever have another day of joy until my bridle is returned, which has, with wicked intent, been taken from me (80). For this cause have I lost all my joy. But, I know well, that I shall regain my bridle, if there be a knight here who will venture on this perilous undertaking. Should he desire to do this for me, I shall be all his without fail as soon as my bridle is

returned to me. And, for his love I shall do thus much: I shall give him my mule which will lead him to a castle, strong and well seated. But, he will scarcely regain the bridle without great difficulty" (95).

At this word, Kex came to the maid and informed her that he would go in quest of her bridle, even though it were in an unknown land. Before leaving, however, he solicited a kiss from the damsel, but met with a curt refusal. "Ah, sir!" said she, "no desire have I to kiss you until you have secured my bridle. When that is delivered to me, I shall give you the castle, the kiss and all else" (107). Kex dared not press the damsel further, who, then, instructed him never to deter the mule from going its way. Kex had no desire to tarry longer, so he went to the place where the mule was standing and mounted by the stirrup, nor did he wish any one to accompany him. The company of knights and ladies saw him go all alone, with no other weapon save his sword. The damsel now began to weep and lament, for she knew full well that Kex would never regain her bridle (124).

At this moment he mounted the mule, which at once struck the path and went securely the way it had learnt. After a long journey Kex found himself in a great forest. He had not gone far therein, ere he came to the place where the wild beasts were in hiding,—lions and tigers and leopards. When they spied the mule they all rushed to the place where Kex was obliged to pass and when he rode up they all gathered to meet him (140). He was struck with fear, far greater than he had ever before experienced, and, he thought to himself, if he knew how to get out of the woods he should never enter it again. But the beasts out of respect to the lady, and to honor the mule, bent their knees. By this act of homage they felt themselves secure, nor did they again leave their hiding except to do honor to the damsel and the mule. Kex did not wish to remain any longer, so he left the place as soon as possible, and the beasts returned to their dens (159).

The mule now entered upon a narrow and poorly beaten path, but it went on unerringly, since it had gone this same way many a time before. The mule led Kex out of the forest where he had had so much trouble, but he had not gone far when the mule made its way toward a deep, dark and ominous vale. So dreadful was this vale that the strongest man in all the world would be overcome

with the fear of death if he dared to pass through it. But, willy nilly, Kex must enter since he saw no other way out of the difficulty (178).

With some exertion the mule entered the vale, and Kex was struck with mortal dread, when, in the depths of the ravine he saw great vipers and serpents, scorpions and other beasts which threw fire from their huge jaws (184). And he was more afraid than he had ever been since the moment of his birth. He had scarcely entered this place, when he said to himself that he would rather be where he was before, with the lions in the woods. Never will there be such a warm summer, nor such a great heat, to prevent the cold from always prevailing in this place, as it does in the full midst of winter. All the wickedness of winter, truly, is ever there, and the breeze always blows, bringing a great cold. Winds are jostling with other winds. There is such a curse on this place, that I shall tell only the half of it.

Kex made the way so well that he reached the exit. Then he saw before him an open plain and he was somewhat consoled, for he had never hoped to see the day which would carry him out of this dreadful place. When he had entered the plain he removed the saddle from the mule. Not far away he saw a stream and close by a fountain, clear and wholesome, surrounded by hawthorns and evergreens. He allowed the mule to drink, and, having refreshed himself with a goodly draught from the cooling fountain, he replaced the saddle and again the mule was on its way, but, somehow, Kex began to feel that the bridle would never be his (231).

After riding for some time he came to a great stream, wide and deep, but, look as he would, he could nowhere discover boat or barge, nor was there any bridge or passage whatsoever. Up and down the bank he rode for some time, when, finally, he sighted an exceedingly narrow bridge, all of iron, which would carry him, if he had the courage to attempt the passage. But the dark water underneath renewed his fear and he debated with himself for a considerable time. What could he gain, thought he, if he placed himself in this peril. Only an evil curse would light on such a foolhardy venture. The way which he had come appeared to him dangerous enough, but far more perilous, he concluded, was the bridge which spanned the great black water (257).

Kex turned the mule and began his journey homeward. The

animal went speedily the way it had come and soon arrived at the poisonous ravine where Kex had previously found the vile vermine. The seneschal rode steadily on and out of the noxious vale.

Much afflicted in body, greatly fatigued and dejected, he entered the forest home of the savage beasts. They rushed toward him with great violence, and without doubt they would have devoured him had it not been for the mule to which they did homage. Overcome with fear, Kex persuaded himself that he should never have entered this forest for the price of ten cities, nor for all the wealth in Pavia. Out of the forest and into the prairie the mule carried him, and soon the castle of Arthur came to view (281).

The king, who was greatly rejoiced at sight of the returning Kex, came to the window, and with him Gauvain and Gueheriez, Yvain and Girflez and other knights whom he had called. At once he sent for the damsel. "Come, damsel," said he, "you shall have your bridle, now that Kex is approaching. If he has the bridle you will know it soon." But the king was deceived, for Kex had it not. The maid then raised her voice in a loud lament. "Surely," she cried, "if he had my bridle, he would not be returning so soon." In her great anguish she tore out her hair. Who ever beheld such pain and such great sorrow as she manifested! "I would I were dead, so help me God!" she murmured to herself (303).

Gauvain stood by and with a smile said to her: "Maid, grant me a favor." "What, pray?" she asked. "That you cease your weeping," returned Gauvain, "and eat, if you would be gay. Let me never be happy more until I deliver your bridle and aid you with a good and glad heart!" "Say you that you will regain my bridle?" she inquired. And Gauvain: "Yes, certainly." "Then I shall eat and be merry," she said, "but it is only becoming that you should have me with the bridle." The damsel then bestirred herself and went to the foot of the room where her mule was standing (321).

In the meantime Kex had gone to his mansion, crestfallen and crushed with shame. The king refused to jest when told of the cowardice which Kex had exhibited. Nor did the seneschal dare to come to the court (327).

I wish to say no more of Kex, but hear how the damsel came to the king to inform him of Gauvain's determination to go in quest

of her bridle. She told the king that Gauvain would get it, though the place where it was kept should be ever so strong. But he must first have the king's consent. "Gladly do I give it," the king assured her; and, so the queen (340).

Gauvain was impatient to start. But, first he wished to embrace the maid. And, indeed, he did well in kissing her, for cheerfully she invited the kiss. Now the damsel was calm, for she knew of a certainty that Gauvain would regain the lost treasure. Nor did they make any further ado about it. Gauvain went to the mule and leaped into the saddle. With more than thirty benedictions the damsel bade him God-speed, and Gauvain did not tarry; he went his way, but did not forget his sword (357).

He entered the prairie which led him to the great forest where the savage beasts were in hiding. Lions and leopards rushed to the place where the knight must pass, and when he approached, they came to meet him. As soon as they recognized the mule they fell on their knees in homage, and then bowed in humble submission to Gauvain. When the knight saw the savage beasts he understood well what a terrible dread must have seized the heart of Kex, and why he returned so soon. Cheerfully he passed through, and the mule struck the narrow path which led to the venomous vale. Gauvain rode through the vale without stopping and came safely out, but not the least fear had he all the while (382).

The mule now carried him into the open plain and to the wholesome fountain. Here he removed the saddle and washed the animal. He did not halt very long, however, for he had still a dangerous journey before him. On he rode until he reached the black water, which rushed along more noisily than the river Loire. I wish to say without further delay, that Gauvain had never before beheld anything so direful. What I should tell you more, I know not, but, of a truth, this was the stream which appeared to have a devil. But Gauvain was so brave that he saw nothing of the demons (398). Nowhere was there a passage in sight. He rode along the river's edge until he discovered the bridge, which was of iron, and no wider than four fingers. He dreaded the passage somewhat, and he understood why Kex dared not cross. He commended himself to God and urged on the mule. With one bound the animal made the bridge and crossed over without fail, although a number of times it was clinging to the bridge with only half a

hoof. Small wonder that Gauvain felt some dread. But greater was his fear by far when the bridge bent under him. One thing is certain, that if the mule had not known the way, it would have fallen here. But this time it was preserved. Now that fortune smiled on him Gauvain moved on (425).

A little road on which the mule now entered led him toward a castle, well seated and beautiful, an impregnable stronghold. Round about it ran a great water, wide and deep, and it was all enclosed by tall stakes, surmounted by the heads of conquered knights, one only, of all the stakes, being vacant. Gauvain did not mean to abandon the project, still nowhere could he find an entrance. Besides, the castle sped round and round with the rapidity of a mill-wheel or a whipped top. Still, enter he must. He marvelled at the strange sight and debated with himself as to the meaning of it all. Though he tried to learn the nature of this revolving wonder, it left him not a little perplexed. Turning on the bridge, he stopped at the gate and determined that he would do his best (453). On and on turned the castle. Gauvain, however, decided that he would enter at any cost. He suffered no little chagrin as he saw the door come to view and as rapidly disappear. For some time he observed the marvel. Then he determined that whatever might befall him, he would urge the mule as soon as he saw the door come towards him. As the door came in sight he dug the spurs into the mule and with one leap the animal carried him through, though it suffered the loss of half its tail in the attempt (469).

The mule now carried him through the streets of the castle, which were beautiful to behold. But he was somewhat troubled at the absence of every living being, for he could see neither man, woman nor child anywhere. Straightway he came under a penthouse. But just as he had descended, a dwarf came from the house and, crossing the street hastily, approached him and bade him welcome (483). Gauvain was not slow to return the salutation, after which he inquired: "Dwarf, who are you? Who is your mistress, and who your lord?" No answer made the dwarf and returned the way he had come. Gauvain could not comprehend the meaning of that which he had just witnessed, and he stood there wondering why the little fellow refused to reply. "If he should lower himself to capture the dwarf," he murmured to him-

self, "he must have some reason for so doing." So, he let him go his way undisturbed (495).

He jumped from the mule, and through an arch he observed a great cave, which was sunk deep under the earth. This he decided to investigate before leaving. Suddenly, to his great surprise, he saw a horrible-looking churl come forth out of the cave. One look at him would make a man feel that he had lost his reason. A hideous man was the 'vilain,' greater in stature than Saint Marcel, and on his shoulder he carried a great axe. Gauvain stood amazed at sight of this huge ungainly figure, who resembled a Moor from Mauretania, or one of those rustics of Champagne, all tanned by the sun (517). Before he regained his self-possession the 'vilain' greeted him. Still wondering at the churl's countenance and his grim appearance, Gauvain addressed him thus: "May you have good luck, if you mean well with me!" "Surely," returned the churl, "since I consider you very brave. But, let not your courage fail you, now, that you have come here. Your journey thus far was of no avail, since the bridle which you have come to seek can have no stronger guard. On every side it is well protected. You have yet to do many a battle before it is yours." "Have no fear," said Gauvain, "I shall surely get it. So help me God, I shall die if I deliver it not" (535).

The churl saw that evening was approaching, so he delayed not, but took great pains to serve the knight, and took him to the inn. When the mule had been stabled, the churl returned to Gauvain and brought him two basins of water and a white towel. Alone he served his guest, since there was no other domestic help in the place. The table was arranged and Gauvain sat down to eat. Of this he had great need, and so his host supplied him with an abundance of food and did his every wish. When he had eaten, the churl removed the table, and, after bringing water, he prepared a bed, high and spacious, for he wished Gauvain to be as comfortable as was becoming a knight of such valor.

The bed prepared, the churl came to Gauvain and said: "Gauvain, in this bed you shall lie this night and take your rest undisturbed. But, before you go to enjoy the rest which you have this day well earned, I have a request to make. Since I have always heard you well spoken of, I propose to you, in terms of peace, a game. Now choose to your heart's content, so that I may know my fate" (566). Gauvain assured the 'vilain' that whatever the



game might be, he would take part in it. "Tell me what is it now? So help me God, I shall take part in it, neither shall I prove false to my word nor shall I deceive you, since I hold you as my good host." "Tonight, then," said the churl, "you will cut off my head with this sharp axe, and according to the agreement, I shall cut off yours when I return in the morning. So, now, take it or leave it." "I should know very little, if I knew not which to choose," replied the knight; "so, come what may, I agree. Tonight I shall cut off your head, and in the morning when you return I shall present mine, if you so wish" (585).

Gauvain was shown to a block, upon which the churl stretched his neck without further ado. Gauvain seized the axe and with one blow struck off the head of his host. The churl sprang to his feet, picked up his head and departed into the cellar, and Gauvain returned to his couch and retired at once. Being thoroughly fatigued, he slept soundly through the night.

At the first flush of dawn he arose and dressed himself. Behold! of a sudden the churl appeared, light of heart and sound in body, carrying his axe on his shoulder. Gauvain held himself for a fool when he observed the head which he had struck off. However, he had no fear. The churl, not the least perturbed, took the word. "Gauvain," said he, "I have come to remind you of the covenant." "I dispute it not," came the reply. "I see what must be done, and even though I were able, I should offer no resistance." And so ought he well to do, for he did not wish to be untrue. He said that since he had promised, he would gladly keep his word. "Come, then," said the churl. They went outside, and Gauvain stretched his neck on the block. "Stretch your neck to the full," urged the churl. "By heaven," insisted Gauvain, "I have no more neck, but strike here if you mean to strike." The churl only raised the axe in order to frighten him, for he had no intention of harming him, since he had proved his loyalty and had remained true to his promise (633).

Gauvain now requested the 'vilain' to tell him how he might secure the bridle. "It is well for you to know," answered his host, "that before the noon hour has fled you will have had battle enough. That you will have no desire to jest, it is necessary for you to combat two chained lions. The bridle is by no means unprotected, but has a formidable guard. Hell fire and the evil flame

devour me, but I tell you, these two lions are so fierce that if there were here ten knights, not one of them should escape with his life should he be allowed to combat the beasts. The same thing would happen to you if I did not aid you. Lest your heart fail you, it is necessary for you to take some nourishment before you enter the conflict, for now you should be more vigorous than ever." "Under no condition will I eat now," said the knight, "but secure me a strong armor that I may accoutre myself." The 'vilain' continued: "I have here a good steed, which has not seen a rider for months. There is also plenty of armor here, which I shall gladly loan you. Before you arm, however, I shall show you the beasts, that I may know whether you mean to abandon your resolution to combat them." "So help me Saint Pantelion!" exclaimed Gauvain, "but I have no mind to see the beasts until I do battle with them. Quickly now, my arms." The churl armed him at once from top to toe, for well he knew how to equip a knight perfectly. He then led out his fiery steed and with one swing Gauvain was in the saddle, nor seemed he a bit disturbed. In addition, his host brought him seven shields of which he had great need.

Now the churl went out, and having untied one of the lions, led him on. The haughty nature of the beast asserted itself, and in a great rage he tore up the earth and gnawed at the chain with his powerful teeth. The churl led him into the open, and, at sight of the knight, his hair stood on end and he began to struggle vehemently and to lash himself with his tail. Surely, one who dared combat with this beast must know how to protect himself; and he can ill afford to have the heart of a she-goat or a slug (691).

The 'vilain' led the beast to an even place and released him. Gauvain did not refuse to take him on, and as the lion passed he drew his sword. His head proudly erect, the lion pounced on the knight and struck him a staggering blow, tearing the shield from his grasp. His host at once provided him with another, and now, fired with wrath, he rained a torrent of blows across the lion's back. But the hide was so tough that Gauvain's sword made little impression, and the blows only aroused the beast to greater fury. Like a tempest he came down on the knight and with his tail struck from him the second shield. The third disappeared in like manner. The churl gave him a fourth, and now he had no more. So, he warned Gauvain: "Now, by my beard, you can expect no more."

Gauvain then gave the lion such a violent thrust with his sword that he pierced him even to the entrails, and the savage beast must die (719).

"Now bring on the other," shouted the knight. And the 'villain' released the second lion. A momentary sorrow at sight of his dead companion waxed into fury and the beast rushed on Gauvain and struck him with such force that his shield flew from his grasp. The churl supplied him with another, and advised him as best he could. Again the lion charged on the knight, and this time with his claws he broke open the coat of mail as far as the visier, and tore from him still another shield. The churl supplied him with still another. But now Gauvain realized that it would go hard with him, if, unfortunately, the lion took this one. Fired by the thought, he struck the beast a blow across the head and cut him to the teeth; and the lion fell dead. "This ends the struggle," said Gauvain, and made peace (743). "Now, give me the bridle," said Gauvain, "by the faith which you owe your father." "Never get angry, thus, by the Holy Father," replied the 'villain.' "I shall yet see the sleeve of your coat of mail covered with crimson blood. But, if you will heed my advice, you had better disarm and take something to eat, that your strength be restored." Still, under no condition would Gauvain eat (753).

The churl then led him from one chamber to another, until they came to the room where lay a knight, severely wounded. When he beheld Gauvain he greeted him with a hearty welcome. "Fortune has sent you hither," said the wounded man, "for now am I healed. You are a brave knight, and, since it can not be otherwise, you must combat with me." Gauvain assured him that he would not refuse to fight, and the wounded knight arose and armed himself. Now, I ought not to omit what should not be omitted. It is well to tell you why the wounded knight arose. Custom had it, that when a knight from another country came to seek the bridle for the damsel, he had to do battle with the knight who lay wounded. If the questing knight were vanquished, the other would content himself with nothing but the head of his fallen foe, which he would then strike off and mount on one of the stakes which enclosed the castle. If, on the contrary, it happened that he (the wounded knight) should be conquered, until another knight would come whom he would vanquish, another stake would be placed (788). Now they

were both armed, and the 'vilain' led to each a good steed. They leaped into the saddles without touching the stirrups, and hung their shields about their necks. From now on you shall hear the sound of their blows. When they were mounted, the 'vilain' prepared two lances which he gave them to begin the battle. Then they separated and, turning their steeds, rode on each other at a furious pace. With a crash they met, nor was either provided with any protection against the shock. Blow followed blow with such violence that both were almost unhorsed. They splintered their lances, and so badly were they shaken that the rears of the saddles were split and the stirrups broken. However, they did not stop to cut the straps which were no longer able to support their weight, but dismounted at once. Now they held close their shields and rushed on each other. The blows fell fast and furiously. At each stroke the sparks flew and pieces of their shields were broken off. Two hours they combated thus. Neither would yield the other a foot of ground, nor did one gain any advantage over the other. Gauvain became weary of a combat, already too long drawn out. He attacked his opponent with great violence and cut his helmet in two. The knight was so badly stunned by the blow that he sank to the earth, and the hero pinned him down. In his great wrath, Gauvain raised his sword as though he meant to kill his vanquished foe, but the knight pleaded with him thus: "Gauvain, do not kill me. I erred when I took you on. This morning I thought no knight under heaven dared stand against me. But you have conquered me and have gained great honor for yourself (836). Today I thought to cut off your head and mount it on one of the stakes, as I have done to all the knights who have come here on the same errand. I thought to do the same to you, but, under heaven, there is no other such knight as you are." Gauvain let him go unharmed, went into a chamber and disarmed (847).

Now that he was rid of his armor, he inquired of his host: "Churl, tell me now how I am to secure the bridle." The churl responded: "Would you know what you have yet to do ere the bridle is yours?" You must still combat two dragons, vile and fearful monsters, which throw blood from place to place, and from their mouths vomit a terrible fire. You will have no further use for this armor. I go to provide you another which is strong and durable. There are here four hundred suits of armor, interlaced,

strong and entire, which belonged to the knights whose heads you see on the stakes." He then brought Gauvain every manner of armor, from among which he gave him one suit, strong and durable, that he might equip himself (867). "Go now, and lead on the devils of which you spoke," urged Gauvain. In answer, the churl assured the knight: "Before the noon hour has passed, you will have done work enough. Under heaven there is no man, except me, so bold that he will dare approach the monsters, yea, even dare look at them." "Let it not disturb you," said Gauvain. The churl then went to untie the huge, ferocious dragons. He led them above, and very savage beasts they were indeed. So hot was their breath that Gauvain's shield caught fire in several places. He attacked one of them with great violence, and with one blow of his sword, so the writing says, cut off the head of the monster (886). I know not why I should continue recounting this, but, before mid-day had passed, both dragons were dead and beheaded, and Gauvain's face was covered with blood and foul matter (893).

The churl relieved him of the armor which he had used in the combat. When he was disarmed the dwarf approached him, the same who had greeted him under the shed on his arrival, but had refused to say another word. "Gauvain," said the dwarf, "my lady is at your service, provided that you will eat with her, and your every wish shall be granted without dispute concerning the bridle which you have come to seek." Gauvain said he would willingly go if the 'vilain,' in whom he had great confidence, would conduct him thither.

Hand in hand they went together, Gauvain and his host. The latter led the knight from chamber to chamber, until they arrived where, lying in a bed, was the lady who had sent the dwarf to bring the lord Gauvain. When she saw him coming she said: "Gauvain, you are welcome! But, on account of you great affliction and damage has come to me. You have killed all my wild beasts. If it is agreeable to you, you will now eat with me. I could not know a better and bolder knight than you."

Both sat on the bed, but it was not, as it seems to me, a bed which was wont to jump or to tremble. It had four bed-posts all adorned with silver. There was over it a round canopy, all adorned with gems and other riches, which for lack of time I cannot describe. They (Gauvain and the lady) asked water to wash. The

churl brought them the golden basins, and the towel to dry themselves. Then the lady and Gauvain ate. The dwarf and the 'villain' served them, since they had no more help in the house.

He (Gauvain) was much cheered by the lady, and he enjoyed a great meal. The lady made him sit down by her side, and eat from a bowl which Gauvain praised and admired very much. I shall not tell you more; but now they have finished eating. The table was removed and the lady asked for water, which the churl brought her. Gauvain longed to go away. He thought he had tarried too long already, so he asked the lady for the bridle. "Sir," said she, "my power and myself I put at your service. You have undertaken a great work for my sister,—I am her sister and she is mine—so I must honor you greatly. If you are pleased to remain here, I would take you as my lord, and I would surrender to you all these castles, of which I have still thirty-eight." "Lady," said Gauvain, "do not trouble yourself. I tell you, by my faith, that I long to be at the king's court, as I have promised. Quickly give me the bridle for which I came here. I have been too long in this land; I can remain no longer. However, I am grateful for your kindness to me." "Gauvain," said she, "take the bridle. See it here on this silver nail." Gauvain took it quickly, and he was filled with joy. The churl brought the mule, and Gauvain placed the bridle and the saddle on the animal. He then took leave of the girl, who ordered the churl to let the lord Gauvain go out without trouble. She also ordered the castle to be held motionless until he had gone safely out. Gauvain mounted, and the way was agreeable to him. The churl commanded the castle to be quiet, which it did. Gauvain then passed out safely, and when he had reached the bridge he looked back towards the castle. In the streets he saw a great throng of people, who danced and manifested a joy so great that, if God had commanded them, they could not have shown a greater joy. They played with each other (1011). The 'villain' was still at the castle postern, and Gauvain inquired of him the meaning of this strange sight, since he had not seen any living thing, great or small, when he entered. But now he beheld such happiness that all danced for joy. "Sir," answered the 'villain,' "these people have been hiding in the caves because of the savagery of the beasts which you have killed. These monsters had so terrorized the people, that, if by chance, any one came forth from the cave in order to work, he

could not long remain without great hazard. And now, they say in their language, that God has delivered them through you, and has favored with all good gifts the people who were in darkness (1033). Gauvain now took the road which led toward the water over which was the perilous iron bridge. He passed over in safety, and, after riding for some time, he came to the vale, the habitat of the vile monsters. He went through the vale without any trouble, and entered the forest home of the savage beasts. When they saw Gauvain they rushed towards him and fell on their knees in homage. They kissed his feet and legs, and did the same to the mule. Gauvain emerged from the forest and entered the prairie near the castle (1057).

The king and queen, in company with many knights, had gone from the great hall to the room above to amuse themselves. Soon Gauvain appeared. The queen was the first to spy him, and pointed him out to the knights. Knights and ladies ran out to meet the returning hero. When the damsel heard the news of Gauvain's arrival she was happy, since she knew that he ought to have the bridle (1071).

At last Gauvain arrived, and the damsel went to meet him. "Sir," said she, "joyous welcome, God grant you, and may all possible joy be yours through all your days and nights." "And may you have good luck!" returned Gauvain, dismounting by the silver stirrups. The damsel embraced him and kissed him more than a hundred times. "Sir," said she, "it is only just that I give myself to you with pleasure, for well I know I should never have had the bridle by any other knight whom I might have chosen to send to the castle" (1086).

Gauvain then recounted the adventures which he had experienced: of the great vale and the forest; the fountain with the shrubs growing round about it; of the dark water and the turning castle; of the lions which he had killed, and the knight whom he had vanquished; of the covenant with the 'vilain' and the combat with the dragons; of the dwarf who greeted him, but would say no more, and how this same dwarf returned; how it was necessary for him to eat in the chamber with the lady who was sister to the damsel; how the bridle was delivered to him, and how he had seen the dances in the streets; how he came out of the castle without difficulty and without misfortune. When Gauvain

had recounted these adventures, the damsel asked leave to depart. The queen went towards her, as did also the king and the knights, and now they pleaded with her to remain at the court and to love one of the knights of the Round Table. "Sir," said she, "may the Lord God confound me, if I dared to remain here; I cannot do it at any cost."

At her request the mule was brought. She mounted by the stirrups, and the king wished to escort her. But she said that she did not wish to have anyone accompany her, nor did she desire to trouble them further. Since it was already late, she bade farewell, and returned the way she had come. Thus ends the story of the lady on the mule, who has departed hence all alone.

It may be of interest to the reader to follow in detail the contents of the German parallel to *La Mule sanz Frain*, which Heinrich von dem Türlin inserted in his *Krône*. It is considerably longer, because it has a conclusion of its own, and has many features lacking in the French story.

## THE MULE WITHOUT THE BRIDLE.

(*German Version*)

DIU KRÔNE (12627-13900)

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On Pentecost morning the great throng at the court became uneasy in mind, and the conversation turned on adventure. All the esteemed guests prayed that they might witness an event. This was immediately before the meats were served. The king and his guests had seated themselves in a hall looking out toward the fields in order that they might be able to let their eyes wander over the broad heath in front of them in search of adventure (12638).

Of a sudden, mark you, Sgoidamûr, the comely maid came riding towards the castle. The king rejoiced when he saw her approaching, and at once said to his companions: "See, where comes an adventure!" The crowd, as many as there were in the town, left the palace and thronged to the gate (12645). By this time the maid had arrived. Ginover, having heard the news, came forth with her ladies-in-waiting, a brilliant host, in order to view the



visitor. With great courtesy did the throng at the gate receive the maiden and many the thanks she said them. Her mount was a white mule (12657). Her outfit was very accurately cut and well adorned with gold. One thing, however, pained her greatly: her mule was without a bridle. She would have been very beautiful had she not been so sad. A melancholy mood had taken full possession of her. Although like one forlorn, she went where the king sat, bowed graciously and said: "May the rich crown (God) which has power over heaven and earth, and without which nothing can live, protect and preserve, O King, your life, possessions and honor, so that you may ever be ruler of the world's great joy. Whoever should envy you this to him may come a harm similar to that which has come to me, poor woman, because of my sister. For which reason I am seeking help and counsel from you and from the court, hoping to find in this castle, one, who would be my champion in this my great distress. To such an one I should gladly offer myself, and reward his efforts with the fulness of my love, should he succeed in regaining my bridle, the loss of which has robbed me of all joy. It will, however, be a difficult task for him unless he be of great valor. His strength may fail him ere he obtain it. However, none should be fainthearted on that account, since I offer a most precious reward. I assure you one might without too much difficulty obtain the goal, because I would readily grant the knight assistance, if he would be willing to undertake this perilous journey for the sake of love which I promise. My mule I would lend him, which is fleet of foot and which will carry him to a castle where he will find the bridle, and the mule will never stop until it reaches there (12711).

Sir Kei, who stood next the maid, overheard her pleading, and offered to go in quest of the bridle. "Since you came here on such a mission," said Kei, "let him who wishes, serve at the feast of my master. Though the bridle be in deepest hell nothing shall daunt me. For your love I shall undertake the venture. So, cease your weeping and select me." The maid answered: "I shall do that." "Remember," said she, "as soon as you return with my bridle, I shall grant you every wish, as needs I must." Since she had promised to kiss him (probably when he had succeeded) he took only his sword and dared not press her further, because she so strongly resisted his advances. Kei then asked the damsel's

permission to depart and he left. He had no desire to tarry longer, for the flush of shame came to his cheeks at her refusal (to kiss him then). When he had mounted the mule, Sgoidamûr, the maid, warned him not to hinder the animal from following its own way on land or water. Thereupon the maid renewed her weeping and lamentation, and began to say openly that she was well aware that the task was too great for the seneschal, and that he would return empty-handed (12750).

Kei now started on his way, and, faithful to the instructions of the damsel, let the animal follow its bent. Soon he came to a dense forest, dark and gloomy, through which he must ride. From far and wide the beasts, leopards and lions with open jaws had gathered near the road where Kei had to ride. When Kei beheld the narrow entrance of the path which led through the midst of the beasts, he was struck with fear. The beasts relented their fury at sight of the mule, which they knew full well, and out of respect for its mistress they bent their knees in homage. The mule entered upon a narrow road, rugged and ill-formed, which led them out of the forest. Steadily the mule jogged along the ill-shapen trail which it had often trod before, and now it entered a deep vale, so dark and ominous, that, methinks, there is none similar except in hell. A deadly odor issued from its depths, where lay crocodiles and serpents in great numbers, as also two large dragons that spouted forth huge blasts of wild fire, accompanied by a monstrous stench, which afflicted Kei almost to the death. When he had recovered from the fright, he was seized again by such an oppressive heat that it caused him to perspire vigorously, and he felt the hand of approaching death. After he had overcome this distress he was struck with a freezing cold which threatened to destroy him. His short stay in this vale appeared to him a year (12804).

When he had recovered from this siege, he emerged into the open plain adjacent to the dismal vale. Here the sun shone hot, and Kei had not gone far when he discovered a well of clear, wholesome water in the shadow of a large and beautiful juniper tree and its stream had provided a big, beautiful place for rest (12814). Kei (12815) dismounted at the well, and, his mule being sweated, he removed the saddle. Since, fortunately, he had escaped his great fright, and had reached this place, he felt at

ease, and thought that all his troubles had ended. Breaking branches from the tree, he began to stroke and wash the animal,—a service due all tired horses—thus removing its great fatigue. The mule, as though it had rested a great while, regained its vigor and was ready to go. But first Kei allowed it to drink. Being in great haste, he replaced the saddle and continued on the way which the mule selected. Shortly he discovered a path which led to a desolate waste. He came to a great stream, black, deep, and wide, but, no matter how often he rode up and down the shore, he could find neither bridge nor boat to carry him over. Truly, no mother's son ever rode as long as he. At last, by sheer chance he discovered a bridge of scarcely a hand's width. This was of steel as was apparent from the luster of the edges which cut both ways (12851). The mule having noticed the bridge, went straight towards it, and set itself for a leap upon it. Kei started to force the mule back because he was afraid of the water. He thought to himself: "Why should I attempt this and expose myself to drown? How should I accomplish it? The bridge is so very narrow, I must needs fall, and with no one at hand to rescue me. Truly, I would rather swear to forego the pleasures of love than thus to drown. With that he quickly turned and struck the homeward trail, the same over which the mule brought him. No more will I say at this instance (12869).

When the maid learned that Kei was returning empty-handed she went and stood before the king, and begged him tearfully to advise her still concerning a champion, in conformity to the reward which she had previously announced. Lanzelet would gladly have become her champion. But, turning to the king she said: "My lord king, would you continue to live happily, let me have as champion, Sir Gâwein, your sister's son, the hero of the river bordering the land "Serre." (This refers to a previous event vv. 7950 and 8879, but v. 12883 appears to be corrupt. See Scholl, edit., p. 454). He is a valiant knight; none other would I have. Moved by her tears, the king informed Gâwein of her petition, as it was apparent from his (Gâwein's or Arthur's?) heart that he could not resist any such appeal (12890).

When Gâwein had learnt of the maid's despair; how she rent her garments and tore her beautiful hair; and, how she had insisted that of all the brave knights at the court she wanted none

other than himself, he arose and went to her. "Be at ease, damsel," said he, "since you ask me to be your knight, your request will be granted. Though my wounds be still fresh, no pain shall deter me. I shall bring you the bride." At this word, he went below to the place where the mule was standing. Unaccoutred, without shield or lance, his trusty sword only at his side, he mounted the mule and rode forth, attended by the benedictions of the comely Sgoidamûr. He allowed the mule to have its way (12913).

Shortly he entered the forest where dwelt the savage beasts. They advanced and eagerly paid him great homage. Continuing he rode rapidly through the venomous vale, and soon arrived at the waterfall where ran the deep water. At once he perceived that the stream was devoid of any passage whatsoever, and that he was barred from crossing, which caused him no little anxiety. He let the mule, however, go on where it would. Along the sandy shore it paced, and came quickly to the path which led to the bridge from which Kei had turned homeward. Gâwein did not, however, avoid the bridge. He urged the mule by striking it, and with one leap the animal was on the bridge. Securely and leisurely it made its way over, though from time to time its feet slipped and it clung to the sharp edges by only half a grasp. Thus Gâwein crossed the water, and the mule carried him over a narrow trail toward a meadow down into a valley, away from the water to a house, which, fortunately enough, was enclosed by a cleft in the rocks, and which was secure against all the world. The wall was like glass, glittering, high and smooth, and there was not a place remaining, outside or inside, where the stakes were not mounted with heads, except but a single one, which was still visible. Around it, coming from the heights above, and leading down into the valley, was a deep moat, walled with stones, permanently built, in which there rushed a deep water. This caused a great, marvelous spectacle: it drove the wall around so that it would never stop. It turned around as fast as though a wheel-shaft were driving it, so that it never ceased, just like a mill which mills, as the story assures us (12966).

When Gâwein saw the marvelous operation of the castle, he was struck with amazement, and was stirred with the greatest desire to see the interior. Since there was nothing else to be done, he

crossed the bridge and waited for the exact moment when the gate should, in turning, come in front of him. As the entrance came towards him, he dug the spurs into the mule, and, with such precision did the animal speed through the door that it touched nowhere, except that the door tore off its tail, because of a nail which protruded halfway. The mule jogged along down the castle street until it arrived at a beautiful room. Here it halted, and Gâwein tried to ascertain whether there was any occupant within, of whom he was most anxious to make inquiry. He looked about keenly, and not being able to discover anyone in the street he approached the main hall and placed himself at a window, into which he looked. Along came a dwarf and bade him welcome. "Good fortune attend you", said the dwarf. No more, however, spoke he, and in a great hurry, returned to the castle the way he had come, leaving Gâwein alone (13004). The hero was at a loss to know what it all meant. He leaned against the window and waited a long time. Suddenly he saw a handsome man emerge from one of the doors. He was clothed in the most beautiful garments, such as human eye had never seen, and, then,—O marvel!—both man and apparel were suddenly completely transformed in such a way that no human tongue could ever hope to properly describe it. The beautiful form and physique of the man had assumed such a hideous appearance that I think no creature ever lived as ugly and monstrous as he (13020).

Here I shall renew and complete the story. Many a man who went in search of adventure, had been slain by this monster. He, who had thus shifted his shape, was a learned man, an extremely learned man, a magician (Zouberaere, see v. 13172), one, who, through secret, cunning powers could effect any appearance which his genius suggested. The "pfafe" had figured in many a big adventure, which nobody should expect me to reveal entirely. He was known as the courtly Gansguoter of Michelolde, with whom Arthur's mother secretly had eloped from Britain, and he was uncle to Amurfinâ and Sgoidamûr. This castle and the palace he had built for these two maidens in such a manner, that it turned constantly; nor could anyone, by bridge or path enter therein. Should anyone, however, succeed in entering, he could not survive. Now let us again take up our narrative (13049).

When Gansguoter began thus to transform himself, Gâwein

waited expectantly, and behold!—a great axe on his shoulder, Gansguoter ascended the steps to the room where Gâwein was seated, and said to him without enmity: “Welcome, Sir Gâwein”. “Thank you”, answered Gâwein, “if you mean well with me”. “Indeed I do”, returned Gansguoter; “but it is you whom his ardor has carried away—you must know that you have pursued this ambition too far. For your effort is in vain (13065). Are you ready to fight for that which has cost many a knight his life? Concerning the bridle for which you have come, it will not be delivered to you until you have endured many a combat, any one of which may cost you your life”. “Though I should perish in the attempt”, said Gâwein, “I must have the bridle”. Gansguoter spoke on the matter no longer. The conversation ended, he showed Gâwein every courtesy. He took him by the hand and led him down into a hall and out of that down a stairs, where Gâwein beheld a finely-appointed room, with a table well furnished with bread and wine, and nearby, on the other side of the room, a luxuriously equipped bed covered with a spread of silk, interwoven with gold. Gansguoter quickly brought him water in two basins, and thereupon seated him at the table and invited him to eat, the while he served him various tasty viands. When Gâwein had eaten sufficiently, Gansguoter removed the table, showed him to the bed, and urged him to take a much-needed rest (13102). As Gansguoter was about to depart, he turned to Gâwein and said: “Friend Gâwein, of two alternatives which I offer, choose one. I shall take the other. Strike off my head now with this great ax which I carry, and tomorrow at dawn allow me to strike off yours. Or, if you prefer, let me tonight strike first.” Gâwein replied: “whatever be the consequence, since there is no other way out, and conditions being as they are, I shall be the first to strike, and, tomorrow, I shall allow you to strike off my head”. “May I be damned,” said Gansguoter, “but nothing better could I myself have desired. Hither, then, and take this (ax) ere you lie down to rest. Strike as you will, and thus do yourself a favor, and me, also (13124). Gâwein seized the ax, and placing Gansguoter in the middle of the chamber, struck him such a blow that his head rolled across the floor of the hall like a ball. Gansguoter was left headless. He went groping about the room until he found his head. He took it

quickly in his hand, and without a word, went out and descended the steps. But, I do not know whither he was bound (13136).

Gâwein lay down to sleep, and when morning dawned, he awoke, and wanted to get ready to busy himself in his search for the bridle. But, lo! hear ye of the magic clerk! He entered the room sound as any man, and little like one whose head had been struck off. The ax thrown over his shoulder, he approached Gâwein and said: "I should be glad if you had a comfortable night. My dear friend, I wish to remind you of your given agreement. I hope you will abide by it as you promised me last night. Gâwein answered: "Should I neglect to fulfill my promise, of what avail would be my name of knight!" It is only proper that I do unto you as you have before done unto me. I have to go through the same procedure which you have gone through before, since you insist, since you do not release me from my agreement. Come hither! behold, where I stand!" Courteously, graciously, Gâwein placed himself standing, in front of him, nor stirred he the least bit. Gansguoter raised the ax and struck two blows, in which he purposely missed the mark, and purposely refrained from injuring Gâwein. The story informs us that the two (blows), were struck, because he (Gansguoter) was eager to find out how brave he (Gâwein) could be, for this magician (13172) had no desire to slay him. He would much rather have spared him the ordeal, for he was his relative. Amurfinâ, his (Gâwein's) sweetheart, was the daughter of the magician's sister, for which reason he (Gâwein) was spared. On the other hand, his (Gâwein's) grandmother was "Igern, the flower" King Arthur's mother: and her in turn Gansguoter had loved and conquered with his fiddling, after Uterpandragon died, and he had taken her to his land (Madarp) (13185). After he had learned this Gâwein said to Gansguoter: "Since you have let me live, who is going to give me the bridle for which I came here?"

"Gâwein, good friend", said he, "I shall tell you how you may gain the bridle ere the noonday hour. You must still strike many a blow, both on horse and afoot, before the bridle is delivered to you. Prepare yourself, then, for you must shortly combat two fierce lions, against which even ten knights with ten strong shields could not stand. But first you must eat". "I will fight at once", answered the bold knight; "secure me a coat of mail, for you

know well that I have need of it ". " A goodly number and strong will I get you, since the house is full of them ". In a short time he brought Gâwein ten costly coats of mail, and when he saw him undaunted, bade him take his choice (13215). Thereupon, after Gâwein noticed that he lacked nothing and was ready as behooved a knight, Gansguoter brought him eight shields, strong and durable ones, and warned him to be prudent and cautious in the combat against the lions. He brought, in addition, a steel lance which was to serve him should he lose his sword, in order that he might with it resist a thrust and fight until another was being procured for him. This done, Gansguoter went to the den where the lions were kept. He unchained one of them and led him forth into the open place where Gâwein stood in the street before the door, awaiting him. Gansguoter released the lion, and when the beast spied the knight he displayed such savage pride and arrogance, that he tore open the earth and began to ruffle up. Gâwein had no intention of avoiding him, but rather started towards him. Mad with rage the lion gnawed at his chain, and, lashing himself furiously with his tail, he bounded at Gâwein with terrific speed so that he drove him back and even ripped the shield from his grasp with unutterable suddenness (13250). Wild with rage at the loss of his shield, the hero quickly seized another, and, with sword on high, rushed upon the beast and struck him such a vigorous blow that he cut the chain in two, whereupon the lion emitted a terrible roar, and with the fury of a tempest, sprang upon the knight, and with one blow of his tail shattered the shield. Gâwein picked up another shield and renewed the attack. Again the lion tore from him the shield, splitting it in twain. Gâwein, in turn, rent the lion's head as far as the gullet, so that the lion fell dead (13271).

On Gâwein's request, Gansguoter led forth the other lion. When this one was let loose he too showed great haughtiness with growling and terrifying roar and lamentation because he saw the other lion dead. The eyes in his head reddened like fire. With anger the monster jumped on Gâwein, the knight, and with force took from him the shield which Gâwein held against him, and caused him such distress that he thought he was dead. But Gâwein got hold of another shield and defending himself with it challenged the lion. The lion noticed it in time and quickly ran against him. Again Gâwein lost his shield—the third one—because of the beast.



Now there was no shield left but one. The eighth one he took into his hand. The lion had already, over the rim of the shield, torn the hauberc away from him. Therefore, Gâwein spared him no longer. It was in the nick of time. Between the two the struggle was ended. The knight pierced the heart of the lion so that he fell dead (13304). When he had slain the lions, Gâwein bade Gansguoter tell him who would give the bridle. "You have, as yet, almost been walking in a trance", was the reply. "You will yet see your blood run deep, and that, shortly, ere the bridle is delivered to you. So, if you believe me, let us walk to the hall and first eat a bite, lest your strength desert you, for you will soon be in great need of it. But Gâwein declined the invitation. Thereupon, Gansguoter showed him to a well-furnished room, where lay a wounded knight who had a deep gash in his body (13321). Thus he had lain full many a day, because no one durst attend him. I shall tell you, why it was thus, why he recovered not from his wounds. It was a sacred custom, that when a knight in search of adventure, came to this place, and took arms against him, this knight who now lay wounded would in case of victory content himself with naught but the head, of the defeated, (no other quarter he took) which he struck off and placed on a pike, the body being consigned to the grave. Should he however, by misfortune, receive from one of them a wound, he would not recover until another knight arrived, upon which he was so completely restored, that not the least nerve pained him (13344). When Gâwein entered the room, the knight received him joyfully, and at once he was healed. "Fortune has spared me", said the knight, "now, that you have come here, I should grow old with joy. There is no other alternative, but you must do battle with me because that is the law here. Gâwein was prepared. Gansguoter brought two horses skilled in the tourney (which Berhardis had lost in battle) upon which the two combatants mounted. Their shields they hung about their necks. With two long lances they attacked each other with such force, that they broke the reins and the saddle-bows, and both combatants came tumbling to earth. They jumped to their feet; from out the scabbards they drew their swords with equal bravery, and soon the blood began to color their steel blades. They splintered their shields from the ends down to their hands. They thrust and parried, each giving and taking, and resting but seldom. Thus they tried every

manner of blow and attacked each other in every way until the noon hour, when, Gâwein, with one fell stroke, stretched his opponent low on the ground and had enough of the struggle. Having unloosed helmet, hood and armor, he struck off his head. The head he gave to the tollkeeper (zolnaere) Gansguoter, who mounted it on the empty stake (13390).

Joyfully they went together to the palace where Gâwein had rested the night previous. Here he disarmed, and, as before, he asked Gansguoter concerning the bridle. "This your petition is of no avail", replied Gansguoter, "for, you must yet learn how difficult is the task of winning the bridle. Nearby I have still two hideous dragons of one age, frightful monsters that throw wild fire from their jaws. With these two dragons you must first battle, and they will occasion you sore distress. So, I tell you of a truth, you must be well accoutred for this dangerous task. I shall provide you with sufficient arms, if only you are ready to fight them. It will be for you a most strenuous contest."—"Gansguoter", exclaimed Gâwein, "though they be more terrible than the devils in hell, I must be a party in the strife." "An armor, broad, and strong, and thick-plated, the very best in this house, I would have you bring me at once for such do I desire." In answer to his request, Gansguoter at once supplied him with armor, shield, and sword of the strongest and most durable kind, and Gâwein equipped himself. In a short time he stood prepared, to enter the fire-lighted ring, where the combat was to take place. "Friend", said Gâwein, "now lead forth into the open ring one of the dragons, that I may quickly put an end to this business ere the time pass when my strength shall turn" (13439). Gansguoter led on the worm, and the storm of conflict broke loose. When the dragon bounded into the arena, Gâwein, guarding himself with his shield, started towards the monster. The dragon, by a playful manoeuvring of his tail, tried to ensnare the knight, but the latter was alert and only prepared himself for defense, eager to get hold of him in case he should come within reach of his weapon. Upon that he had set his mind. While he was thus busy with this thought, the monster rolled up his tail and in great fury attacked Gâwein with a hideous tusk (horn), which protruded from his head, penetrating the shield even to the body (13458). Quickly Gâwein struck the horn from the dragon's head. Robbed of this, the monster began to weaken,

and death came shortly. Gâwein bade Gansguoter to unleash the other cursed dragon, twin-brother of the slain demon. Green as grass was the hide of this fellow, interspersed with red spots because of thick, wide scales which were rather becoming (13472).

When Gansguoter let him into the open arena, the dragon, urged by revenge for his fallen companion, charged Gâwein with great fury, as though he meant to crush him. With his tail he tried to fell the knight; but this was his undoing, for Gâwein caught the tail and severed it with such precision, that the wound resembled a navel. The dragon was quick to revenge himself. A fiery blast from his jaws burnt the shield from the hero's hand, so that not a trace of it remained (13387). Deprived of his shield, Gâwein's work had just begun, for now the dragon rushed on him and overwhelmed him with such venomous fire that he could not have had remaining enough vitality by which he might hope to live. The stench which accompanied the fiery blasts of the venomous dragon, forced Gâwein to conceal his face under his arm. With his sharp claws the dragon, moreover, ripped off the knight's armor as though it were a delicate leaf. In this great distress Gâwein suffered the pangs of death. The dragon really put him in distress. Now he had to do or die. He began to observe the dragon closely, in order that he might take him off guard. Then, to tempt him, Gâwein offered his left hand, which the monster attempted to devour; whereupon Gâwein thrust his sword into the dragon's throat, and stretched him dead upon the ground (13413).

From this stench-laden place, Gansguoter led the hero off the street to a room where from above one could hear mighty shouts of jubilation. But not a soul could Gâwein see. Amazed at this he inquired of Gansguoter what it all meant. "You will know the complete news ere you see food. These are all maidens whom you have for all time liberated from their great distress. They have great confidence in you, since you are their lord. Their mistress is the beautiful Amurfinâ, your sweetheart, whom Dame Amour bestowed on you as a reward, when you came to the river in Serren, seeking adventure. The maidens feared that the lions and the dragons would work you woe. But now that you have turned the tables, their joy has increased in the same measure as they felt disheartened before. They were worried about you. Therefore, they rejoice now. I will tell you more. The beasts which you

have slain, and the knight with whom you have fought may well cause you regret, for, these were all yours; but you have done injury to yourself and for no one but your own sister-in-law. She is sister to Amurfinâ, your sweetheart, of a truth, and on account of her you have inflicted such damage on yourself. This I know well for even the bridle she must have. Her name is Sgoidamûr, the maiden. But you have with it all, gained such genuine glory and honor, that you should in no way be sorry about the damage. Your efforts were crowned with good fortune. This is going to be your day of rejoicing. I shall tell you of Sgoidamûr, who out of hostility rode to the court for you, and of Amurfinâ, your love, as also of their mother Ansgien of Ilern, who was my sister, and who bore them both. King Arthur's mother, Igern, as everyone knows, fled with me from Karidol. To Madarp I brought her on the death of Uterpandragon. Gâwein, the selfsame am I. You will recognize me before long, and you will also see your grandmother. No sweeter joy could I have experienced than this which I feel on seeing you. You will not be the loser. I shall bestow on you a gift, which will protect your life the while you possess it, if you do not let slip the opportunity to come to the "Castle Marvelous," where your mother has been sorrowful these many months because of you. I tell you what the gift is. If you are true enough to yourself to be prepared to accept it, it will be an honor and an ornament to you. It is a rich armor to which no other in the world may be compared, and which is becoming a knight; likewise, a sword whose edge is so sharp that it will bite through hard steel easier than through soft lead. Come hither, if you like; get it. It lies nearby (13603). The word pleased Gâwein greatly, but Gansguoter had not fully completed his speech when the dwarf approached him, the same who had first greeted him on his arrival, He said: "Gâwein, my mistress, your amie, Amurfinâ, awaits you in her chamber." With that, Gansguoter took him aside and attired him in costly garments. Then he led him through the hall, and through numerous rooms and chambers. Gâwein heard the tumult of a great throng, gentle maidens rejoicing in speech and song, and making a great jubilation. This caused him great pleasure, so he bade Gansguoter tell him what the rejoicing and the sweet sounds signified. In the meanwhile he had come to the palace from which had issued

the jubilant tones of the throng. There sat Amurfinâ, his amie, in a palatial hall, prepared to eat, the while she waited for Gâwein, joyous over his arrival. As he entered the palace the maidens retired in silence. Amurfinâ went from her company to him and kissed him, and Vrou Minne so impressed him that he became conscious of his whereabouts and recognized her. The people of the castle soon recognized ("kante" for "nante") him (13639) and received him with honor. Thus their joy increased with their love, as rightly it should.

There was great joy in the palace, for those to whom, heretofore the house had been inaccessible because of the two venomous dragons, which, with their powerful jaws had devoured all the people whom they found on the streets. In consequence, the people had been until now concealed in caves and never dared to venture out. When, however, they had learnt that Gâwein had slain the monsters they returned thanks to God. Enough of this.

As soon as they were seated, Gâwein instructed all to be prepared, well horsed and well attired, at the morning dawn, for, he intended to conduct his lady friend to his uncle. This had to be. When thus the first rays of joyous morn appeared, they were all prepared, well horsed, and well attired. Each knight wore clothes cut from two kinds of silks. With twenty of his companions and with twelve maidens, for whom he had secured costly garments, Gâwein departed thence with Amurfinâ. The rest he left at the castle, for he would not have it vacant. He put the bridle on the mule and took to himself the beautiful Amurfinâ. Twelve beasts of burden trotted on the road in front of the chamberlains.

No longer did they tarry. Toward Karidol they started, nor did they, nor that which the beasts bore, leave the saddles till they crossed the bridges (13689). What more should I say. In three days they arrived at Karidol.

Great was the reception accorded them. When the news reached Arthur and the court, they thronged out over the bridge at the moat to meet them. Ginover also had set out with her maidens, whose beauty had oft delighted the eyes and enkindled the heart of many a knight. At the hour announced, Gâwein and his lady friend came riding towards the bridge, where one had expected him before, and with great rejoicing were they received. Sgoidamûr now became happy when she saw the bridle on the mule, but felt

quite uneasy when she beheld her sister, and much she wondered what could have brought her thither. She was ignorant of what had happened previously (13714). With joy they advanced two and two toward the castle gate, where stood the brilliant company of knights and ladies. Thus one could see what culture had wrought. The reception was solemn and stately.

Ginover took it upon herself to look after the comfort and recreation of Amurfinâ and her sister Sgoidamûr. In great fashion she ordered them to be served, nor did she sit down to meat, since none could serve better than she. Arthur gladly permitted this because of Sir Gâwein.

After the meal (Sgoidamûr is not present does not hear about Amurfinâ) Iwein had Gâwein tell the story of the adventure by which he had regained the bridle. Whilst Gâwein related his harrowing experiences at the castle and on the journey thitherward, all praised God that he had, in spite of his fresh wounds, been successful in the quest. When he concluded his story, and all had seen the bridle, none durst any longer consider Kei's return an act of cowardice, as they had done before. On their oaths they all agreed that no one durst any longer despise the seneschal because of this.

When the conversation ended, Gâwein bade the king send for Ginover and her ladies, as also for the two sisters and their maids, and he gathered all the knights. All were to report in the great hall. Then appeared the brilliant company, Ginover and the knights. When they were all seated, each in the place assigned, Gâwein asked them to be silent and addressed them thus: "You are all aware, and most graciously do I say this, that my lovely damsel, in whose good qualities I put the greatest trust, selected me as her champion. Furthermore, you also all know that she did so, promising to grant me her love and her life and she vowed to become my wife and to grant me all that I should desire of her, if I should only be so fortunate as to return the bridle. This have I done; the bridle I have delivered. Now, if she admits all this, I demand that she fulfill her promise and surrender herself into my power without protest".

She answered: "I deny nothing; I am yours entirely." "Hear ye now, all you my associates and my lord king," replied Gâwein, in order that I should not incur any damage, if she should waver

in her decision and later deceive me: she has given her consent, her vow she has placed. Of that ye are witness. My lady, take your bridle; willingly and gladly I give it to you, now do as you have promised me." She replied: "Sir, I am happy to have you love me; I surrender myself to you. But have you given any thought as to why you brought him (Gazozein) here? In this will I obey you, if only he be a man nobly born. But, I warn you beforehand, not to give me to a coward, since I will have neither coward nor lowly born. Unless he match my noble birth, let me go my way." "I shall guard against both" said he (Gâwein), and shall end this argument between you and me (13811)."

Gâwein said: "Your majesty, since you are the judge of the land here and since we both are plaintiffs, we have come to you with this complaint as you already have heard from us. Now judge, decide this (legal) suit. You might well with reference to our statements, by means of a cross examination, try to come to a decision. But let not that trouble you, since she has openly avowed the correctness of my statements as she should rightfully have done." Now it was decided in a formal way that since she had promised herself to him (Gâwein) she should live but to fulfill his wishes. That would be her just lot, and would be fair to both. This decision they carried out.

Gâwein then beckoned Gazozein and Sgoidamûr to him, and now told them concerning the things which had happened to her sister. With that he joined their hands and said: "Brother knight, if she herself will have you, I entrust to you this maid to such a constancy as will never dissolve, and I give her to you in marriage. I bestow on you, in addition, a land over which you shall be ruler. Thereon stands a castle which no one shall wrest from you; of that you may be assured. Lady, be it known to you, he is of royal lineage, and is known as King Gazozein of Dragos, where he wears the crown." With gracious modesty she answered: "My lord, his love do I desire. So well do I know the virtue which is in you and to which you have devoted yourself, that I realize you have only most reluctantly decided against me. I shall oppose nothing that you may ask of me." Gazozein took the ring which Ginover offered him as the pledge of love, and having placed it on the damsel's finger kissed her unawares (13860).

Now there was arranged a big marriage feast for the two couples (13863).

## CHAPTER III.

## THE AGREEMENTS.

Arthurian scholars who hold that Heinrich copied the "Mule without the Bridle"-episode in *Diu Krône* from the French *La Mule sanz Frain* base their contentions on the great similarity existing between the two texts. That such similarities are a great factor in determining the source of one or both of the poems no one can reasonably doubt. However, we can ill afford to confine ourselves to the agreements, in the investigation of any works written in a period when literary plunderers were rampant and copyists were legion. Such agreements may prove one thing as well as another. In the one case they may be viewed as unmistakable evidence that a German poet, possibly writing approximately fifteen or twenty years after a French poet, copied from the latter. Again, it may be just as reasonable to assume that two writers, a French and a German, whose works are manifestly alike, may have copied from a third.

In the first case, it is true, we have what appears to be evidence. But, because dead men tell no tales we are not justified in assuming that they have no tales to tell.

I have no mind to add to the heap of Common Lost Originals. I hold no particular brief for them, since they must often remain hypothetical in character. It appears to me, however, that we must have more evidence than that which is represented by the agreements in the two texts, if we ever hope to establish beyond controversy the source of either *Diu Krône* or *La Mule*, or the common source of both of them, if at all they had a common source.

Hence, it is my sole purpose to accumulate such evidence. To do this it is absolutely necessary to isolate the agreements as I have done in this chapter. Thus we shall be able to determine to what extent, by actual count, Heinrich's work represents *La Mule* both in the exact wording of the text and in a close approximation of the narrative substance.

Furthermore, by comparing these agreements, both in the verses and in the prose rendering with the originals and the translations,



we may be better able to point out the narrative and descriptive passages in *Diu Krône* which appear as elaborations or abbreviations of corresponding passages in *La Mule*.

In addition the retelling of the story as per the agreements will further accentuate the differences, which, in the end, must furnish the strongest evidence in the solution of our problem. Here then follow in detail, line for line, the agreements between the two texts.

For the enumeration I have used R. T. Hill's text.

King Arthur, as was his custom, assembled his court on Pentecost in Cardoil (Karidol).

Ein hof wart geboten dō	12601		
Nu an dem pfingstac morgen	12627	.I. jor de Pentecost avint	20
Gein Karidol zem hūse	12426	Que li rois Artus cort tenoit	21
		A Cardoil,	22

Arthur and his knights, Guinevere and her ladies awaited an adventure which was to enliven the feast. The knights ascended to an upper room on the outer side of the castle

Gein der gaudin uf einem sal,	12635	Parmi la sale amont, as estres	33
Daz sie ir ougenweide	12636	Si regardent par les fenestres	34
Heten uf der breiten heide	12637	Tot aval tres parmi .I. pre	35
Alles nāch Aventure wān	12638		

Very shortly, their craving for the marvelous was stimulated, as they beheld a comely maid mounted on a mule, riding with great speed toward the castle.

Seht, wā diu magt wol getān,	12639	Mes mout i orent pou este	36
Sgoidamûr, dort her reit.	12640	Que il virent sor une mure	37
		Vers lo chastel grant aleure	38
		Venir une seule pucele,	39
		Qui mout ert avenanz et bele.	40

The maid rode on a mule without a bridle.

Nu was ouch die magt komen.		La damoisele issi venoit.	41
Daz sie āne den zoum kam.		Que en sa mule point n'avoit	
		De fraîn, ne mes seul lo chevestre	43

When she arrived before the castle, the knights and ladies vied with each other in proffering their courtesies:

Mit grōzen zūhten enpfenc	12654	Et mout la servent et anorent;	68
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The damsel was in great distress.

Swie sie waere vröuden laz, 12668 Car mout avoit eü grant painne. 71

She approached the king,

Sie gie, dā der künec saz, 12667 Tantost con ele fu venue 73

and, having made her obeisance,

Und neigte ime vil schōne; 12669 Devant lou roi, si lo salue. 74

informed him of her sad plight, occasioned by the loss of her bridle. She petitioned him for a knight, who would go in quest of the bridle, promising him the fulness of her love, should be he successful.

Ob ich hie inne vinde,	12684	Je sai bien que je lou r'auroie,	82
Der mir ze solher swære		Se çaienz avoit chevalier	
Ein getriuwer kempfe wære,		Qui de ce s'osast afchier,	
Dem wolt ich mich erbieten		Qui vousist ceste voie enprendre;	
Und sîn arbeit ermieten		Que trestote soe seroie	
Mit mînes lîbes minne,		Si tost con je mon frain r'auroie	
Ob er mir wider gewinne		Sanz chalonge et sanz contredit;	89
Mîn zoum, den ich hân verlorn,			
	12691		

Her mount would lead the knight to the enchanted castle where the bridle was secured.

Ich wolt im nû verlîhen	12707	Que ma mule li bailleroie,	92
Mîn mûl, der ist ze reise snel,		Qui lou menra a .I. chastel	
Der wîset in ze einem castel,		Mout bien seant et fort et bel,	
Dā er den zoum vindet,		Mes il ne l'aura mie en pes.	95
Daz er nimmer wider windet.	12711		

At this word, Kay, who was standing next the maiden, was prepared to enter on the quest.

Ich will dā hin; kiesent mich.	12724	A cest mot s'est Kex avant tres,	96
		Et dit qu'il ira lo frain querre,	97

In his usual bungling manner, Kay pressed the maiden for a kiss, but was met with a curt refusal. She assured him that he should have all that love could give when he returned with her bridle.

Mes il vialt qu'ele lou besast	99
Primes ançois qu'il i alast;	
Et baisier la vost maintenant.	
"Ha! sire, fet el, juseq'a tant	
Que lou freinc aiez, lo beisier	

Als ich mînen zoum hân,	12726	Ne vos voi je mie otroier;	
Sô wizzent, daz ich iu gân		Mes quant li frains sera renduz,	
Alles iuwens willen wol,		Lors vos iert li chastiax renduz,	
Wann ich danne ze rehte sol.		Et li baisiers et l'autre chose."	107
Nu si in des küssens niht entwert,			
	12730		

Kay dared not press her further,

Und getorste niht vûrbaz,	12732	Kex plus angoissier ne l'en ose	108
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He mounted the mule,

Als er nu ûf dem mûl gesaz,	12739	Il i est montez par l'estrier,	115
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and the maid warned him not to urge the mule one way or the other, nor to hinder it from following its course toward the castle.

Sgoidamûr verbôt im daz,	12740	Cele li redit et commande	109
Daz er den mûl iht erwande		Que la mule onques ne desfende	
Ze wazzer noch ze lande,		Quele part ju'ele voille aler.	111
Swâ er hin wolte kâren.	12743		

Armed only with his sword, the seneschal started in quest of the bridle.

Er nam niht anders dan sîn swert		Ne il n'i a arme portee,	119
	12731	Fors que tant seulement s'espee,	120

Upon his departure the maid was seized with a fit of weeping, for, she was well aware that his venture would prove futile.

Dar nâch began sie mêren	12744	La pucele remest plorant,	121
Ir weinen unde ir klagen		Por ce que bien voit et creant	
Und began ez offenlichen sagen,		Que de son frainc ne r'aura mie	
Daz sie daz vil wol weste,		A ceste foiz que que il die,	124
Daz diu arbeit ze veste			
Dem truchsæzen wære.			
Und wider kâme lære.	12750		

Kay allowed the mule to have its way.

Den mûl liez er selben gân.	12753	Et la mule bien lo covoie	127
		Qui bien a aprise la voie;	128

Shortly, they came to a great and dismal forest, whose gloomy shades harbored lions, and tigers, and leopards.

Schier kam er zeinem vinstern tan,		Et tant avoit .K. cheminé,	129
		Estes lo vos enforesté	
		En une forest haute et grant;	131

Da er durch muoste rîten: 12755

Da hâte sich vil wîten

Daz tier gein sînem wege

Gesament mit einer lege,

Lêbart unde lewen 12759

Quant les bestes de laienz sont 133

Trestotes amassess sont

Lions et tigres et liepart; 135

The narrow path which the mule had struck, led through the midst of the savage beasts, but the meek animal went straight on its way.

Totes s'en vienent cele part 136

Reht dâ er solte rîten vûr, 12761

Daz er ein vil enge tûr

Gein dem wege gevienc,

Der mitten durch sie gienc: 12764

Por .K. qui i devoit aler.

Mes ainz qu'il i polst passer,

Se sont tant les bestes hastees,

Q'a l'encontre li sont alees 140

The heart of the seneschal sank within him.

Des vorhte er sich vil sêre. 12765

Et .K. en a eû paor

141

However, the denizens of this ominous wood buried their savage instincts at sight of the mule. Under the spell, they recognized only the comely burden which the mule was wont to carry, and fell on their knees in homage to her.

Daz getier dem mûl die êre 12766

Durch sîn vrouwen erzeigte,

Daz ez sich allez neigte

Ze tal ûf diu knie vorn 12769

Mes les bestes, par connoissance 147

De la dame, et par enorance

De la mule que eles voient,

Les .II. genouz a terre ploient. 150

A narrow and poorly trodden path upon which the sure-footed mule entered, led them out of this savage wilderness.

Of einen smalen stîc ze hant 12772

Unde unvertigen gnuoc,

Der sie ûz dem walde truoc,

Der mûl sîn spor sluoc. 12775

Et .K. en un sentier petit 160

(Verse 162 below)

Ou la mule s'est enbatuz, 161

Qui n'estoit mie trop batuz, 162

The mule knew well the path, upon which it had gone many a time before.

Den stîc kunde er wol gân, 12776

Wan erz vor dicke hâte getân, 12777

(La mule lou sentier bien sot, 163

Que maintes foiz alé i ot) 164

They entered a deep vale shrouded in darkness,

Und kam dâ in ein tiefez tal, 12778

Daz was innen zuo über al

Sô vinster und sô eislîch 12780

Quant il vint en une valee 169

Qui mout estoit parfonde et lee, 170

Mout cruëx et mout tenebrose, 172

from whose depths there arose a death-dealing stench.

Sîn grunt und daz gevelle	12783	De coi il ist mout grant puör	186
Gap einen tötlichen gesmac,	12784		

This malodorous vale was the habitation of countless creeping monsters, and huge fire-spewing scorpions.

Wan er aller vol lac	12785	Que il veoit el fons dedenz	181
Kroten unde slangen,		Mout granz coluevres et sarpenz	
Und hete dâ bevangen		Escorpiöns et autres bestes	
Die ûz ir kinnebacken			
Zwên grôze lintracken,		Qui feu gitoient par les testes	184
Bliesen wildez viure,	12790		

Out of the darkness, the stifling heat and venomous atmosphere, they issued into the open plain, inviting and refreshing,

Er kam an ein eben,	12804	En une plainne est descenduz	214
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where Kay, to his great comfort, discovered a fountain of sparkling, wholesome water, shaded by a beautiful juniper tree.

Und vant dâ einen brunne		Mout pres d'iluec une fontaine	217
Lüter unde gesunden,	12810	Qui mout estoit et clere et saine,	218
Dâ hete sich umbe gewunden			
Ein schoener breiter sevenboum,		Avironee entor estoit	220
	12812	De flors, d'epins et de genoivre.	221

Kay allowed the mule to drink of the cooling water,

Und liez in trinken dar nâch.	12829	Maintenant sa mule i aboivre,	222
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and, again they were on their way.

Wan ime zer reise was gâch,	12830	Puis a atornee sa mure;	227
Er satelt wider ûf in			
Und kërte sînen wec hin,	12832	Si se remet en l'anbleüre,	

They came to a stream, deep and wide, whose murky waters threatened destruction.

Als er nu ze einem wazzer kam,		Qu'a une grant eve est venuz;	233
	12837		
Dem was sîn vluz und sîn strâm		Que parfonde la vit et large,	
Swarz, tief unde breit;	12839	Puis que issi noire la voit;	245

Try as he would, Kay could nowhere discover a crossing, nor was there any conveyance to ferry him across.

Er vant weder brücke noch stec		Et si n'i trueve nef ne barge,	236
	12832		
Noch barken ze varn,	12833	Ne nule planche, ne passage;	237

To and fro the mule carried Kay, who was straining his eyes for the one passage that must somewhere span this watery waste. At last the perilous bridge came to view. The bridge was of iron, and hardly the width of a hand.

Sô lange reit nu her Keif,	12846	Tant a alé par lou rivage,	238
Unz er von geschichte vant		Que par aventure a trovee	
Ein stee smaler denne ein hant,		Une planche ne gaires lee,	240
Der was gar stahelin,	12849	Que ele estoit de fer trestote.	243

Folly, thought Kay, to attempt to cross the treacherous bridge, with a watery grave yawning to receive him into its churning depths. He had reached the limit of his endurance, and he was willing to sacrifice all future "amours" which Frau Minne might offer, rather than court certain destruction.

Und gedâht: War umbe tet ich daz,		Et dit bien que dahez ait il	251
	12857	Se il se met en tel peril	
Daz ich mich solde trenken?		Por tel noient, por tel oiseuse.	
Wie möhte ich des gedenken?		Trop li sanble estre perilleuse	
Der stee ist sô gar smal:		La voie que venuz estoit,	
Ich müeste vallen ze tal,		Mes li passages li sanbloit	
Sô möhte mich nieman ernern;		Estre plus perilleus assez.	257
Entriuwen, ich wolt des ê swern,			
Daz ich von minne nimmer vrô			
Würde, ê ich ertrünke sô.	12865		

He turned the mule about, and the animal retraced its steps toward Arthur's castle.

Ze hant kêrte er hinder sich	12866	Atant s'en est .K. retournez,	
Wider heim den vil rehten strich.		Si se remet en son traîn;	
Den in der mûl hât her getragen.		Bien a tenu lo droit chemin	
	12868	Ensi con il venuz estoit;	261

Here the author of *La Mule* devotes some verses to Kay's homeward journey, whilst Heinrich, omitting it, remarks: "Hie wil ich niht mêr sagen."

Kay arrived at Arthur's castle, where all were awaiting his return. When the maid perceived that he had come empty-handed, she renewed her wailing;

Wan dô diu juncvrouwe vernam,		Et cele a haute voiz s'escrie:	296
	12870		
Daz Keif lære wider kam,		"Certes s'il avoir lo deüst	
Sie gienc vürden künec stân		Ja sitost revenuz ne fust!"	

Und sprach in weinende an,	12873	Lors ront ses chevox et detire.	
Als ime diu rede geseit wart,		Qui lors veist la grant martire	300
Wie diu magt weinte und zart		Qu'ele demoinne, et lo duel!	
Ir kleider abe unde ir har,	12893	“Morte seroie ja mon vuel,	
		Fet se ele, se Diex m'ait.	303

whereupon, Gawain determined to go in quest of her bridle.

Ich bringe iu iuvern zoum wider.      Que je vostre frain vos rendré 309  
12903

Taking naught but his trusty sword, he went below where the mule was standing, leaped into the saddle, and, accompanied by the blessings of the damsel, rode away.

Mit dirre rede gienc er her nider,      .G. a la mule est venuz,      350  
12904

Dà er den mûl stênden vant:	Si sailli dedenz les arçons;	
(Blôz gar, ân isengwant	Plus de .XXX. beneîçons	
Und ân schilt und sunder sper,	Li a la damoisele oré,	
Wan ein daz swert vuorte er;)	Et tuit l'ont a Dieu commandé.	
Dar ûf saz er und reit dan.	.G. iluec plus ne sejourne,	
Sgoidamûr diu wolgetân	Mes d'iluec maintenant s'en torne;	
Tet im nâch vil manegen segên.	Mes s'espec n'i lascia mie.	357
12911		

He let the mule have its way, and in a short time they entered the untamed forest, where the lions, the leopards and tigers held sway.

Nâch dem müle tet der degen	12912	Entrez est en la prairie	358
Und liez im gar den gewalt.		Qui lo mainne vers la forest,	
Schier was er komen in den walt.		O les bestes sont a recest;	360
Da diu tier inne wâren,	12915	Et li liôn et li liepart	
		Maintenant s'en vet cele part,	
		La o .G. passer devoit;	363

At sight of the mule the savage beasts rendered homage, as they had done previously, when Kay rode through the forest.

Diu begunden ime vâren	12916	Tot maintenant que il revoient	365
Vil michelre ère.	12917	La mule que il conoissoient,	
		Les .II. genouz a terre plient,	
		Vers lou chevalier s'umelient	368

The faithful mount of the damsel carried Gawain through the vermin-infested vale, over the sunlit plain, and out onto the desolate heath where ran the great water, dark and deep.

Und kam schiere an den val,	12920	.G. chemine tote voie,	390
Dâ daz tief wazzer vlôz;	12921	Tant que il vint a l'ève noire,	391

No passage was vouchsafed Gawain but the perilous span, which had halted the boasting seneschal, causing him to return, mute with terror, to Arthur's castle.

		Et n'i a mie de passage.	401
Den mûl er alles gën liez;	12926	Tant est alez par lo rivage,	
Bi dem staden ûf des wazzers griez		Que il a la planche trovee,	
Gie er snelle nâch dem wege,		Qui n'est mie plus d'un dor lee, <sup>1</sup>	404
Unz er in brâhte zuo dem stege,		. . . . .	
Da Keif wider was geriten;	12930	Que .K. n'osa aler avant,	407
		Et que d'iluec est retornez.	408

But the hero was undaunted. He urged the mule forward, and with one leap the animal was on the bridge.

Er tet dem mûle einen swanc,		Si fiert la mule, et ele saut	411
Daz er ûf den stec spranc,		Sor la planche qui pas ne faut;	412

A hazardous undertaking it was, indeed. On several occasions the mule slipped, and disaster seemed inevitable.

Ime der vuoz abe sleif	12938	Mes assez sovent avenoit	413
Und kûme halber begreif:		Que la moitiez do pie estoit	
		Fors la planche par dedesor;	415

However, the sure-footed mule brought Gawain safely to the opposite shore.

Als kam er über daz wazzer hin.		Passez est outre a quelque painne,	
	12940		419

A narrow trail led them to a castle, beautiful and impregnable.

Einen wec truoc der mûl in,	12941	En .I. petit sentier se met,	426
Der was enge unde smal,		Qui lou moinne vers .I. chastel	
Gein einem anger ze tal		Mout bien seant, et fort et bel.	428
Von dem wazzer zeinem hûse,			
(Daz slôz ein sælege clûse)			
Daz vor aller werlde sicher was;			
	12946		

Numerous pikes on the battlements, bore the heads of knights who had met their doom in the bridle quest, and at Gawain's arrival, but one pike was still vacant.

Da an deheiner zinne,	12951	Et si estoit tot entor clos	433
Sie wër mit houbten besteket,		De granz piex bien aguz et gros,	

<sup>1</sup> Heinrich gives an estimate of the width of the bridge on Kay's arrival, v. 12848. Thus he anticipates Paiens here by almost one hundred verses.



Wan eine diu noch blecket;	12953	Et en chascun de piex avoit,	
		Mes qu'en .I. seul ou il failloit,	
		Une teste de chevalier.	437

A great moat, with its deep water, made the castle secure on every side.

Dar umbe gienc ein tiefer grabe		Li chastiax si tres forz estoit	429
	12954		
Von oben in daz tal her abe,		Que nul asalt ne redotoit,	430
Mit steinen gemüret,		Que clos estoit a la reönde	431
Der immer wol tûret,			
Dar inne ein tiefez wazzer ran;		D'une eve grant, lee et parfonde,	432
	12958		

Round and round the castle turned, like a huge mill-wheel.

Umb und umbe, als ein welle	12963	Li chastiax si fort <i>tornoioit</i>	440
Sie treip, daz sie nie entwelt,		Con muele de molin qui muet,	441
Reht als ein mül, diu dâ melt,	12965		

Gawain marvelled at the wondrous castle, but its every turning only stimulated his curiosity the more.

Als nu Gâwein daz wunder sach,		Mes mout durement se mervelle;	
	12967		
Daz an dem hûse geschach,		A soi meïsmes se conselle	
Daz nam in grôz wunder,		Que senefie et que puet estre.	
Und het daz hûs besunder			
Innen zuo sêre gern gesehen.	12971	Mout en voudroit bien savoir l'estre,	

Gawain awaited his opportunity, and as the door of the castle came towards him, he dug the spurs into the mule. Like the wind the animal passed through, but yet none too soon, for, with the descent of the great portcullis, it went minus part of its tail.

Er karte über die brücke dar	12973	Atant voit la porte venir,	464
Und nam des vil genouwe war,		Si point la mule de randon	
Unz daz tor gein ime her umbe kam:		Et ele saut por l'esperron,	
Den mül er mit den sporn nam		Si s'est en la porte ferue;	
Und rante in daz bûrgetor		Mes ele s'est si conseüe	
In sô gellichem spor,		Par derriers, si que de la queue	
Daz er niergent an ruorte,		Pres de la moitié li desneue.	470
Wan daz diu porte zevuorte			
Dem mül hinden den zagel:	12981		

He rode along the streets of the castle, which, to his great surprise, were entirely deserted.

Der mûl ein strâze gienc	12984	Ensi est entrez en la porte,	471
In dem hûse ze tal,		Et la mule mout tost l'enporte	
Unz er kam ze einem schœnen sal:		Parmi les rues do chastel,	
Dâ bi gestuont er ze stet.		Cele qui do veoir fu bel;	
Gâwein der liut war tet,		Et de ce est auques dolanz,	
Ob ieman dar inne wære:		Que il n'en a trové laiencz	
Den hate er dâ nære		Feme, ne home, ne enfant.	477
Vil gerne gevraget.			
Do er alsô des lûget			
Und nieman ûf der strâzen was,			
	12993		

While thus inquiring, he was met by a dwarf, who bade him a hearty welcome.

Nu kam ein getwerc dort her gegân	S'en vint .I. nains parmi la rue	481
	12996	
Und hiez in willekomen sîn.	Tot abrivez, si lo salue.	
Genâde, sprach ez, vriunt mîn.	Si li dist, ".G. bien veignant,"	483

The reticence of the dwarf, however, greatly perplexed Gawain.

Niht mê sprach ez; dar nâch	12999		
Wart im dannen alsô gâch,		Mes onques ne li vost plus dire	488
Daz ez wider kërte von im sâ		Li nains, ainz s'en reva tot droit.	489

In die bure sîn alten slâ.			
Nu bleip er aber eine dâ.		.G. mesconnut ce qu'il voit,	
In wundert, waz daz meinte.	13004	Et se mervelle qu'estre puet;	491

Gawain was lost in thought; and as he dwelt on the strangeness of this very strange land, a strange-looking man of gigantic size, vilains, Gansguoter, the magician, carrying an axe on his shoulder, appeared on the scene.

Nû sach er uz einer tür	13007	Atant ez vos que issir voit	504
Ein . . . man gân		De la cave, amont .I. degré.	
Ein breit helmbarten	13052	Un vilain trestot herupé;	506
Gansguoter über die ahsel vienc;		Et sor son col a aportee	511
	13053	Une jusarme grant et lee;	512

The hero was struck with wonder, but regained his self-possession with the fond greeting and hearty welcome of the giant.

Die stegen er ûf zem sale gienc	Devant .G. s'est aprestez	518
13054	Si l'a maintenant salué.	519
Und stuont vür Gâwein, dâ er saz.		
Und sprach ze ime âne haz:		
Wis willekomen, Gâwein her. 13057		

**Gawain returned the greeting,**

Vil grôz genâde, sprach er,	13058	"Et tu aies bone aventure,	522
Ob dû ez meinest in guot.	13059	Fet .G., se por bien lo diz."	523

and the giant assured him that he was facing a heavy task, to which many a hardy knight had already succumbed.

Jâ ich zwäre; wan dîn muot,	13060	"Oïl, certes, mes a hardi	524
Daz wizze, Gâwein herre,		Te tieng, quant caienz ies venuz;	
Dem hâstu gar ze verre		Mout as or bien tes pas perduz,	
Gevolget dar an, wizze Krist,		Qu'il ne puet estre en graingnor	
Daz du her in komen bist,		serre	
Wan dîn arbeit verlorn ist.		Li frains que tu ies venuz querre,	
Wiltû nu daz errehten,		Que bones gardes a entor;	
Daz manegen guoten knehten		Mout t'estuet rendre grant estor,	
Ir lîp hie an gewonnen hât			530
Als ez denne umb den zoum stât,		Si m'aît Diex, ainz que tu l'aies."	
Dar umbe dû bist komen her:			531
Ê denne man dich des gewer,			
Du muost vor strîten manegen strît,			
Der dir vil lîhte den tût gît.			
Gâwein, daz sage ich dir wol.	13074		

The intrepid Gawain, however, would not be daunted. Even though it should cost him his life he must have the bridle.

Er sprach: Obe ich sterben sol	13075	"De noient, fet .G., t'esmaies,	532
Dar umb, sô mûeze daz ergân,		Que certes assez en rendrai,	
Oder ich muoz den zoum hân.	13077	Si m'aît Diex, ainz i morrai,	
		Que je lo fraine n'aie tot quife."	
			535

The giant said no more, but, at once placed himself at the service of Gawain.

Hie mite er niht langer beît:	13078	Et cil onques plus ne respite,	536
Als er die rede hâte geseit,		Mes por ce qu'il voit aserir,	537
Gâweins er sich underwant	13080		

He led him to a finely appointed room. Water was brought in two basins,

Gansguoter brâht im ringe dar	13091	Une blanche toaille lee	541
Wazzer in zwein becken;	13092	A .II. baciens prent li vilains,	
		Si li done a laver ses mains,	543

and after Gawain had washed his hands, his host bade him be seated at the table for his evening repast, serving him the while.

Dar nâch satzte er den recken 13093	Ja estoit la table dreciee,	546
Über die taveln und hiez in ezzen,	O .G. assist au mengier;	
Und alsô balde er was gesezzen,	Si menja, au'il en ot mestier	
Maneger hande kost er ime dar truoc.	Et cil l'en done a grant plenté	549
13096	Si lo sert a sa volenté	550

When the meal was over the table was removed,

Als nu Gâwein gaz reht gnuoc, 13097	Tot maintenant que mengié a,	551
Den tisch er von ime stiez, 13098	Et li vilains la table osta	

and Gawain's host showed him to his couch and bade him take his much-needed rest.

Of daz bette er in gën hiez, 13099	Une grant coche haute et lee	554
Daz er dar an læge	Li a fete por lui cochier,	
Und sîner ruowe pflæge,	Car mout lo vialt aisier	
Wan diu mûede machte in træge.	Con a tel chevalier covient.	
13101	Maintenant delez lui revient;	
	“G., fet il, enz enz cest lit	
	Sanz chalonge et sanz contredit	
	Girras tu toz seux anuit <i>mes</i>	561

Before departing, however, the giant proposed a bargain to Gawain,

Dô er dâ schiet von im, 13103	Ice te demant tot en pes	562
Er sprach: Vriunt Gâwein, nim	Ançois que tu t'aïlles cochier	
Under zwein spiln ein spil,	Por ce que t'ai ôf prisier,	
Diu ich dir beidiu teilen wil,	Te partis orendroit .I. jeu,	
Und daz ich daz ander habe: 13107	Et por ce que je voi mon leu,	
	Si pren tot a ta volenté.”	567

according to which, each was to strike off the other's head, the one submitting his head before retiring for the privilege of lopping off the other's head in the morning.

Slach mir iezunt mîn houbet abe	“Anuit, fait li, la teste m'oste	574
13108		
Mit dirre barten, die ich trage,	A ceste jusarme trenchant,	
Und lâz mich morgen bî dem tage	Si la m'oste par tel convant	
Dir abe slahen daz dîn,	Que la toe trencherai	
Oder lâz mich hînt slahen ê.* 13112	Lou matin, quant je revenrai:	578

Gawain was in no mood to sacrifice his head ere he had the satisfaction of seeing the giant's huge sconce severed from its massive trunk, for, by this time he must have scented that there was magic at work. He agreed to wield the axe first, promising to let his host have his will in the morning.

\* In *La Mule* there is no mention of the second part of the contract.

Gäwein sprach: Swie ez ergê, 13113	"Mout sauré, fait .G., petit,	580
Sit sîn niht mac wesen rât	Se je ne sai louquel je preigne;	
Und ez alsô dar umbe stât,	Je prendré, comment qu'il aviegne.	582
Sô wil ich hiute der êrste sîn		
Und wil dich morne daz mîn	Anuit la toe trencherai,	
Abe slahen lâzen. 13118	Et lou matin te renderai	
	La moie, se viax que la rende."	585

The giant muttered a curse, and bade Gawain do his worst.

Er sprach: Ich wil verwâzen, 13119	"Mal dahez ait qui miax demande,	586
Gäwein, ob ich iht bezzers ger.		
Nû nim hin und gê her,	Fet li vilains, or en vien donc."	587
Ê du dich gar slâfen legest,		
Und slach, waz du iemer megest		
13123		

Gawain took the axe and dealt him a vigorous blow, and the great head and giant trunk parted company.

Gäwein nam die barten an sich	Maintenant la jusarme prent	590
13125		
Und stalte in mitten in den sal	.G., si li coupe la teste	
Und sluoc in, . . . . .		
Und er houbtlôs da beleip. 13129	A .I. cop, que plus n'i areste.	592

Without much ado, the giant picked up his head and departed.

Er nam ez sâ in sîn hant 13133	Li vilains resalt maintenant	593
Und gie dannen unde sweic;	Sor ses piez et sa teste prent;	
Die stegen er abe steic; 13135	Dedenz la cave en est entrez,	595

Tired from the day's adventures, Gawain stretched himself on his couch and was soon wrapt in slumber.

Gäwein sich nider slâfen leit 13137	Et .G. s'en est retornez,	596
	Si s'est couchiez isnelement,	597

He awoke with the first flush of dawn,

Und alsô balde ez morgens teit,		
13138	Jusq'au jor dort seûrement.	598
Gäwein begunde wachen 13139	Lendemain des qu'il ajorna,	599

and as he was in the act of rising,

Und wolte sich ûf machen 13140	.G. se lieve et atorna.	600
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he was greeted by the giant (vilains, magician, Gansguoter), who returned, completely restored, carrying his axe on his shoulder.

62    *The Relation of Diu Krône of Heinrich von dem Türlin*

Der kam in den sal gegân    13143	Atant ez vos que li vilains    601
Alsô gesunt als kein man,	Revint toz haitiez et toz sains,
Dem er daz houbet abe sluoc;	
Die helmbarten er truoc	

Et sa jusarme sor son col;    603

Über sîn ahsel unde sprach:    13147

He reminded Gawain of the covenant,

Lieber vriunt, ich mane dich    13150	
Dîns gelûbedes, daz du tete,	“.G., fet il, je sue venuz,    610
Daz dû daz haltest stete,	
Als du nehten mir verhieze.    13153	Et si te rapel de covent.”    611

from which the latter would gladly have been absolved, but, true knight that he was, he was determined to play the game fairly.

Ich tuon dir billich alsam,    13156	“ Je nel contredi de noient,    612
Als dû mir hâst getân vor;	Que bien voi que fere l'estuet,
Ich sol gên nîf daz spor,	Ne combatre pas ne se puet.”
Daz du vor gegangen hâst,	Et si lou deüst il bien faire,
Sît du mich des niht erlâst.    13160	Mes desloiauté ne viaut fere.
	Por ce que covent li avoit,
	Dist que volentiers li tendroit.    618

The giant raised the ugly blade and prepared to strike. However, he meant to do no harm to the hero, who had resigned himself to certain death rather than prove false to his word.

Die helmbarten vuorte    13164	Sa jusarme hauce tot droit,    628
Gansguoter unde tet zwên slege,	Qu'il lo fet por lui esmaier
Daz er vervaelte alle wege	Mes n'a talant de lui tochiez    630
Und ime den lîp versêrte niht.	
Diu Aventure in beiden giht,	
Daz ez dar umbe geschach,	Por ce que mout loiax estoit    631
Daz er daz gerne sach,	Et que bien tenu li avoit
Wie manhaft er wære;    13171	Ce qu'il li avoit creanté.    633

Gawain lost no time. Having passed safely through the ordeal, he asked his host where he might secure the bridle for which he had come.

Gäwein zuo Gansguoter sprach:

	13187	Et .G. li a demandé    634
Sît du mich hâst lâzen leben,		
Wer sol mir aber den zoum geben,		Comént lou frainc porra avoir.
Dar umbe ich bin komen her    13190		635

But the giant assured him that he had still to engage in several

combats until the noon hour, before the bridle would be delivered to him.

Gäwein lieber vriunt, sprach er,	13191	" Bien lou porras, fail il, savoir;	636
Des bringe ich dich wol inne,			
Wie man den zoum gewinne,			
Ê uns bekume der mitte tac.		Mais ainz que midis soit passez	637
Du muost noch vor tuon manegen slac		Auras tu de bataille assez,	638
Ê dir der zoum werde.	13197		

Two savage lions, a match for ten the best knights in Christendom, would give the hero a chance to display his valor.

Du solt dich wol gerehten:	13198	Que conbatre te convendra	640
Du muost gar balde vehten		A .II. liöns enchaenez.	
Mit zwein lewen wilden:		S'il i avoit .X. chevaliers,	645
Ob sie mit zehen schilden		Tant sai les .II. liöns fiers,	
Zehen ritten solden bestên,		Que ja nus n'en eschaperoit	
In möhte wol missegên;	13203	Qui conbatre les lesseroit.	648

The giant then invited Gawain to partake of a morsel, before entering the conflict with the savage beasts.

Du solt aber vor ezzen.	13204	Mes que ge ti auré mestier,	649
		Si t'estuet ainz .I. poi mengier,	
		Que tu voisés a la bataille,	
		Por ce que li cuers ne te faille	
		Ne que ne soies plus pesanz."	653

Gawain had no mind to delay action, so he requested his host to supply him with suitable armor and weapons.

Sprach Gäwein der vermezzen:	13205	" De mengier seroit il noianz,	654
Ich wil vehten ze hant;		Fet .G. en manier nule;	
Nu bestelle mir isengwant:		Mes porchace une armetüre	656
Des bedarf ich, daz weistu wol.		Dont je me puisse aparrellier."	657
	13208		

The armor was brought,

Gar balde er dâ vür in truoc	13211	Et cil l'arme tot erranment	670
Wol zehen richer sarwät,		D'armes bones de chief en chief,	
Dar ûz er in weln bat,	13213		671

and when he was fully accoutred, the giant brought him a number of shields.

Gansguoter truoc im selbe dar

13219 Si li aporte .VII. escuz 676  
Aht schilde, veste unde starc,\* 13220

The giant then went to the pit where the lions were confined, untied one of them, and led him forth to battle.

Dô gienc er von im ûf der stete

13231 Et li vilains vet deslier 678  
Zeinr gruobe, da er die lewen vant:  
Ir einen er geringe ab hant

.I. des lions, si li amoinne; 679  
Und zôch in mit ime her vûr 13234

At sight of the knight all the hauteur and ferocity of the beast asserted themselves.

Der lewe solhe tobeheit 13237 Et li liöns tel orgoil mainne, 680  
Und solich hôchvart begie, Si grant forsen et si grant rage,  
Dô er in ûz der hant lie, 681  
Und er den ritter ersach: 13240

In its rage it clawed up the earth,

Die erde er krazte unde brach 13241 Que o ses piez la terre arrache 682  
and gnawed at the chain,

Vor zorn nuoc er die keten 13245 Et sa chaenne runge as denz. 683  
all the while swishing its tail furiously.

Und sluoc sich selben mit dem zagel 13246 Et de sa queue se debat. 687  
13246

Gawain stood prepared. With one mighty bound the lion rushed on him and struck the shield from his hand.

Und lief an in vil gezalich, 13247

Daz er in widerwant,

Und zarte im gar von der hant Au premier cop l'a si feru 699  
Den schilt mit zorne sâ ze hant. Que il li a l'escu tolu  
13248 Li liöns, et a lui sachié. 701

Another shield was brought him.

Cil li a autre aparellié 702  
Einen andern er geringe nam; 13253 Li vilains, et .G. lou prent 703

Wild with rage at the loss of his shield, Gawain struck the lion an overpowering blow, which, however, only provoked him the more.

\*The French text has .VII. Escuz.



Like the tempest he came down upon the knight, and, with a mighty sweep of his tail struck the second shield from Gawain's grasp.

An disen lewen vreissam 13254

Lief er mit dem swerte sâ

Und sluoc im einen slac dâ,

Lou liön fiert par mautalent 704

Er lief an in mit grimme, 13260

Sam er wäre ein wilder hagel,

O lion n'a que correcier, 708

Und sluoc in vorn mit dem zagel

Si li revient comme tempeste,

Ûf den schilt, daz er zerbrast. 13263

Si lou refiert parme la teste 711

De sa coe, et li a tolu

The third shield disappeared as rapidly,

Ein andern schilt nam aber der gast

13264

Und kêrte dâ wider an in.

Lou secont et lo tierz escu, 712

Der lewe zart ime den schilt hin

Von der hant, daz er zerstoup; 13267

upon which the knight waxed furious, and rushing upon the lion despatched him.

Daz er dâ von tôt viel, 13270

Que lou liön estuet morir. 719

At Gawain's request the second lion was led forth.

Den andern lewen dar lie 13272

Gansguoter an sîn stat,

"Or me laissez l'autre venir," 720

Fait il, et li vilains lo lesse.

Wan in des Gawein bat. 13274

With like fury he bounded into the ring, but at sight of his dead companion emitted a roar of pain.

Als nû der dar gelâzen wart, 13275

Er begie grôze hôchvart

Mout fet grant duel et si s'engresse 722

Mit limmen und mit grâwen,

Mit schrîen und mit râwen,

De son compaignon que mort voit;

Do er den lewen sach tôten; 13279

723

But the pain only aroused the savage nature of the beast, and, with a ferocious bound he charged the hardy knight, robbing him of another shield.

Mit zorne der ungehiure	13282		
An Gâwein den ritter spranc		Vers lou chevalier vient tot droit,	724
Und nam ime dâ sunder danc			
Den schilt, den er ze scherme bôt,	13285	Si lou requiert de tel vertu,	
		Qu'au premier cop li a tolu,	726

Still another was provided, which disappeared as rapidly as did the others.

Ein andern schilt er gevienc,	13288	Et li vilains autre aparelle	727
Aber vlôs von dem tiere			
Den dritten schilt her Gâwein.	13294	Et si li retout son escu,	733

Gawain was supplied with the last shield, which he could ill afford to lose. He charged the lion and put an end to the struggle.

Nu was kein schilt mêr dâ dan ein;	13295		
Den ahten nam er vür die hant,		Et cil li a autre rendu.	734
	13296	Mes or set bien et aparçoit	
Gâwein in niht mê spart,		.G. que se il li toloit	
Under in endet sich der strît:	13301	Cestui, que ce seroit moleste.	737
Daz er viel tôter hin.	13303		
		"De cestui est finé la guerre"	742
		Et li liöns chiet a la terre.	741

That done, Gawain turned to his host and demanded the bridle.

Als er die lewen hâte erslagen,	13304	"Or me rent, fet il, desormes	744
Er bat Gansguotern ime sagen,		Lou frainc, foi que tu doiz ton	
Wer ime gebe den zoum.	13306	pere."	745

The giant assured him that the greater task was still ahead; so, he invited him to partake of some nourishment before proceeding.

Du sihest gar in kurzer vrist	13309		
Daz bluot tief bi dir sweben,		"Je verré ainz tote ta manche	748
Ë dir der zoum werde gegeben;		De ton hauberc de sanc vermel.	749
Wan, wiltu mir gelouben,			
Sô gên wir uf die louben		Desarme toi et si menjue	751
Und ezzen dâ ein lützel Ë,			
		Tant que force te soit venue."	752
Daz dir dîn kraft iht engê,	13315		

Gawain had no mind to put off the task.

Des wolt er ime volgen niht.	13317	Mes il ne vialt por nule peine;	753
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His host then led him to a well-furnished room, where lay a knight mortally wounded.

Dô wiste er in mit ime dan	13318	Tant qu'en la chanbre vient tout	
In ein kamern wol getân,		droit	757
Dar inne ein wunder ritter lac,		Ou li chevaliers se gisoit	
	13320	Qui parmi lou cors feruz.	759

Custom had it, that, when a knight came in search of the bridle, he had to do battle with this knight who lay wounded on Gawain's arrival. Should the latter prove victorious, he would content himself with naught but the head of his vanquished foe, which he would mount on one of the stakes high up on the battlements.<sup>4</sup>

Ez was ein saelege gwonheit.	13328		
Sô ime ein ritter gereit,		Une costume tele avoit,	774
Der dar nâch âventiure kam		Quant .I. chevalier d'autre terre	
Und ritterschaft wider in genam,		Por la pucile venoit querre	
Ob er den mohte getwingen,		Lo frainc que la dedenz estoit,	
Der moht mit niht gedingen		A lui combatre se devoit,	
Wan mit dem houbet eine:		Et s'il estoit par lui vaincuz,	
(Ander sicherunge keine		Ja eschanges n'en fust renduz,	
Nam er;) daz sluoc er abe,		Se de la teste non trenchier,	
Den lip bevalch er dem grabe,		Et puis en .I. des piez fichier	
Und stacte ez an ein zinne;		De coi li chastiax clos estoit. <sup>5</sup>	
Ob er aber an der unminne		. . . . .	
Wart von ir deheinem wunt,		. . . . .	
Sô wart er nimmer mê gesunt,		. . . . .	
Unz ime ein ander kam dar:		. . . . .	
Sô wart er sô gesunt gar,		Tant q'autres chevaliers venist	787
Daz ime ein âder niergent swar.			

13344

When Gawain entered the room, the wounded knight was completely healed. He greeted the hero, and, at once challenged him to a combat.

Als nu Gâwein in die kamern gienc,		"G. bien soies venuz,"	760
	13345		
Der ritter in vrœliche enpfienç		Fait il, tantost con veü l'a.	
Und wart sâ ze hant heil;		Fortune t'a envoié ça	
Er sprach: Richer sælden teil		Por ce que je sui ja gariz,	
Hat mir noch Heil behalten;		Et si es tu assez hardiz;	764

<sup>4</sup> The two poems do not agree in their explanations of that part of the custom relating to the defeat of the "Wounded Knight."

<sup>5</sup> The French poet has the "Wounded Knight" explain the custom further, after he has been vanquished by Gawain.

Ich sol mit vröuden alten,  
Daz ir mir her komen sit;  
Ir müezen mit mir einen strit

Vehten, des ist niht rât,		Mes conbatre o moi t'estuet,	765
Wan ez hie alsô stât.	13354	Des q'autrement estre ne puet."	766

Gawain accepted the challenge, and immediately his host led forth two spirited chargers.

Des was ime Gäwein bereit.	13356	Ja ce dit, no contredira;	767
Zwei ors grôzer behendekeit		Et li vilains a amené	790
Brähte in Gansguoter dar,	13358	A chascun d'ax .I. bon destrier,	791

The two combatants mounted, and, with the shields about their necks and spears well set, they began the struggle.

Dar ûf sie gesâzen;	13359	Et il i saillent sanz estrier,	792
Der schilt sie niht vergâzen,			
Sie würden ze halse gehangen.	13361	Et les escuz pendent as cox;	793
Mit zwein spern langen	13362	Lors a li vilains apresté	796
		.II. lances grosses, si lor baille,	
		Por commencier cele bataille.	
		Lors s'esloignent li un de l'autre,	
Sie sich understâchen	13363	Puis s'entreviennent tot sanz faudre.	
			800

The first charge brought them together with a crash, breaking saddle-bows and stirrups, and both combatants came flying to earth.

Alsô, daz sie zerbrachen	13364	Et li arçon derriere froissent	804
Zügel unde satelbogen		Et derompirent li estrier	

Und kämen zuo der erde gevlogen.      A terre les estuet venir.      808  
13366

They jumped to their feet, grasped their swords, and rushed madly at each other.

Ūf sprungen sie beide	13367	Tout maintenant en piez revient
Und vuorten von der scheide		809

Diu swert mit glichem muote: 13369 As espees les escuz dolent, 814

Long and furiously they fought, until, at last, Gawain stretched his opponent on the earth.

Do vergalt ez gar mit einem slage	Et si l'a lors si estoné	824
13380	Que il est enbrunchiez vers terre.	

Gawein, den er dem ritter sluoc,      Et lo vassal, a lui lou serre.      826  
Daz er in zuo der erde truoc  
Und hâte des strites gnuoc.      13383

The combat over, the giant showed Gawain to the chamber where he had rested the night before, and here he disarmed.

Sie gingen vrœlfchen dan	13391	
Mit einander ûf den palas,		
Dâ er des nahts gelegen was,		
Und entwâfente sich an der stat.		En la chanbre s'est desarmez. 847
	13394	

Gawain requested the magician to tell him where he might secure the bridle, upon which the latter informed him that he had still to combat two terrible fire-spewing dragons.

Gansguotern er aber bat	13395	" Vilains, fet .G. or pensez	848
Umb den zoum, als er vor tete.		Comment porrai lo frainc avoir! "	
Gansguoter antwurt: Disiu bete			849
Diu ist mit all verlorn.			
Du muost vor baz bekorn,			
Wie ûbel er ze gewinnen sf.		"G., fait il, viax tu savoir	850
Ich hân noch hie nâhe bf		Que tu as a fere premiers?	
Zwên drachen, die sint eislîch		A .II. serpens felons et fiers,	
Und sint des alters gelfch			
Und sint sô ungehiure,			
Daz sie daz wilde viure		Qui sanc gietent de leus en leus,	
Werfent ûz den backen:		Et par la boche lor salt feus	
Mit disen zwein dracken			
Muostu, Gawein, vehten ê;	13409	Conbatre te convient ançois;	855

"You are in need of the very best armor, and the stoutest weapons," advised the magician (villain), "for, you have indeed a hard struggle before you."

(Unde wil dir vûr wâr sagen,	13410	Mes bien saches que cil harnois	856
Du muost zuo dem strîte tragen		Ne t'aura ja vers ax mestier."	
Ein wol veste sarwât,		Un autre vet aparellier,	
Wan ez dir engestlîchen stât,)		Qui plus ert forz et plus tenanz.	859
Der gewinne ich dir hie vil,			
Obe du mit in vehten wil;			
Ez ist dir ein harte spil.	13416		

The magician brought out the choicest armor in his possession, and, in a short time, Gawain was armed for the struggle.

Harnasch, schilt unde swert	13428	Armes li a tost aportees	864
Brâhte er im vil geringe dar,		Li vilains, de plusors manieres;	
Daz veste was unde gewar,		Unes armes fors et entieres	
Dar in sich Gawein gart;	13431	Li baille por soi atorner.	867

The conflict with the dragons began.<sup>6</sup> It was, by far, the most gruelling contest in which Gawain had engaged, and, at times, he was in great distress. Early in the fight, the burning breath of the dragons had set fire to his shield.

Daz viur im ûz dem giele brach,	Qui mout sauvages bestes sont,	880
13484		
Daz blies er dar unde brant	Si que partot de leu en leu	
Den schilt gar von der hant,	Est ses escuz enpris de feu.	882
Daz er mit alle verswant.	13487	

Before the afternoon was well-spent, Gawain had despatched both the dragons.

First dragon killed.

Vor ime er sigen began,	13462	
Und ime der tôt an gewan		
Den lîp von der wunden	13464	Les a an .II. si conreëz,
		890

Second dragon killed.

Dô sluoc im Gâwein ein wunden	Que tuit sont mort et detrenchié; <sup>7</sup>	
13510		891
Durch des halses kragen,		
Diu in zer erde muoste tragen		
Tôt, wan er was erslagen.	13513	

When Gawain had accomplished his task, he was met by the dwarf, the same reticent fellow who had first greeted him the day previous, and who had now come with a word of invitation from the mistress of the castle.

Unz daz daz getwerc zuo gienc,	Li nains petiz li vint devant,	897
13606	Qui primes par desoz l'auvant	898
Daz in zuo dem ersten enpfienç,	"G., fet il, je vos present	902
Und sprach: Gâwein, diu vrouwe	De par ma dame lo servise,	903
mîn,		
Diu beitet in der kamern dîn,	13609	

The magician conducted him thither. They passed from chamber to chamber until they reached the luxuriously furnished room where the lady was awaiting him.

<sup>6</sup> In the French poem Gawain fights both dragons at once, whereas, in *Diu Krône* he combats them separately.

<sup>7</sup> In the German poem each of the dragons is dispatched in a different manner.

Als nam in Gansguoter da	13611	Main a main s'en vont amedui.	912
Und tet ime guot kleider an;		Mout l'a bien li vilains mené;	
Er vuorte in durch den sal hin dan		Tant ont de chanbre en chanbre alé,	
Manic kamern unde gadem;	13614	Qu'en la chanbre vient tot droit	
Under diu das er dar komen,	13624		915
Da Amurfinā, sin amie,	13627	O la dame en .I. lit gisoit,	916
In einem kostlichen palas saz,	13628		

When Gawain entered the room, the lady arose and welcomed him, and right royally was he entertained. The streets were now filled with the people who had heretofore concealed themselves out of dread for the savage lions and the venomous dragons, and a great jubilation was made.

Dar obe hörte er gar grôzen schal,		Et si a lors parmi les rues	1005
	13517	Si granz compaignies veïes	
Anders deune daz er nieman sach: *		De gent que laienz queroloient	
	13518	Et si grant joie demenoient,	
		Que, se Diex l'eüst comandé,	
		N'i eust il oas plus joé;	
		Li uns a l'autre se deporté.	1011

Gawain requested the magician to tell him the meaning of all this rejoicing,

Des wunderte in, daz er sprach		Et .G. li a demandé	1014
Ze Gansguoter, waz daz waere?		Quiex senefiance c'estoit,	
		Que la dedenz veï n'avoit	1016
		A l'entrer ne petit ne grant,	
		Et or i voit joie si grant,	
		Que trestuit de joie tençoient.	1019

to which the latter replied:

Ditz sint al die meide,	13524	"Sire, fet cil, repost estoient	1020
Die du von ir grôzem leide		Es crottes, por les cruautez	
Al zit unz her hâst erlöst	13526 *	Des bestes c'ocises avez,	
		Qui si grant effrois demenoient,	
		Que, quant par aventure isoient	
		Les genz fors, por aucune ovraingne,	1025
Grôz vrôude in dem hûse wart,		Ne remansist q'a quelque painne;	
	13643		

\* In *Diu Krône* Gawain hears the great jubilation on the way to the lady's chamber, at which time Gansguoter explains to him the meaning of the same. In *La Mule* Gawain observes the great jubilation in the streets on his departure from the lady's castle.

\* Heinrich himself continues the explanation of the rejoicing later in his poem, beginning with v. 13643.

Den vor der wec was verspart  
Von den zwein eiterdracken,

Die in ir kinnebacken  
Die liute alle verslunden,  
Die si tûf den strâzen vunden:  
Des lügen sie vor in verstoln  
Under der erde in den holn  
Und getorsten niergent tîz komen.  
Als sie nû daz heten vernomen,  
Daz sie Gâwein het erslagen,  
Des begunden sie gote gnâde sagen.  
13654

Ne les covenist deslier,  
Ses aloient toz depecier,  
Par lor orgoil et par lor rage;  
Et or dient en lor langage: 1030  
Diex les a par vos delivrez,  
Et de toz biez enluminez,  
La gent qui en tenebre estoient.  
Si grant joie ont de ce qu'il voient,  
Qu'il ne püent graingnor avoir." 1035

Without much delay Gawain received the bridle, and rode toward Arthur's castle. As he approached the castle, the king and queen with the knights and ladies of the court, went forth to greet him.

Schöne wurden sie enpfangen. 13690  
Gein in kam gegangen,  
Als diu maere kâmen dar,  
Artûs und daz gesinde gar  
Über die brücke an dem burcgraben.  
Ginôver hât sich ouch erhaben  
Dâ mit maneger meide,  
Daz der sîezen ougenweide  
Vil manegen ritter zam,  
Die er von ir schône nam,  
Daz manic herze enzunde. 13700

Et .G. tot adès venoit. 1063  
La roïne primes lo voit,  
Si l'a as chevaliers mostré.  
A l'encontre li sont alé  
Et chevalier et damoiseles. 1067

When the damsel beheld her bridle she was overcome with joy.

Nû wart Sgoidamur vrô, 13707  
Dô sie an dem mûle gesach  
Den zoum, . . . 13709

Mout fu liee de ces noveles 1068  
La damoisele quant el oit 1069  
Que messire .G. venoit,  
Cele cui estre doit li frains. 1071

An investigation of the text and story as given in this chapter will convince the reader that they do, beyond a doubt, agree very closely. Anyone confining himself to these agreements would readily conclude that the French text was the immediate source of the German. Heinrich appears merely to translate. But we cannot afford to limit ourselves to an investigation of the agreements in the texts in a study of this nature. It is just as important to examine all the textual matter which does not appear in the juxtaposed arrangement which we have presented here. That is what I purpose to consider in the following chapter.



## CHAPTER IV.

## THE DIVERGENCIES.

It is my purpose, in this chapter, to discuss the divergencies which I have noted in comparing the two texts. One may view these differences as mere trifles, and dispose of them by ascribing them, even with a fair degree of plausibility, to the inventive genius of Heinrich von dem Türlin. But so long as they admit of a possible explanation or interpretation, a commentary such as that which follows may open up new avenues of research regarding the Heinrich-Päiens problem.

No thorough study of Heinrich's sources has yet been made. Owing to the fact that *Diu Krône* has been quite generally regarded as a huge compilation of Arthurian stories,<sup>1</sup> little effort has been made to examine these stories in detail. However, only an examination of the individual stories which make up his long romance, and a comparison of these stories with similar stories, which appear either as short independent compositions, or as fragments of longer romances, will ultimately determine the true character of Heinrich's work.<sup>2</sup> Until his work has been thoroughly dissected in this wise, we shall never be in a position to explain the many archaic features which appear to be peculiar to him alone.<sup>3</sup>

The problems herein discussed are not complete, nor can one rightly expect them to be so. However, this is, to my knowledge, the most exhaustive study of them which has thus far been attempted. Further solutions and interpretations may stimulate a renewed interest in the work of Heinrich, which, because of its many primitive features, may yet supply the material for a new treatment of the Grail problem.<sup>4</sup> Such a treatment may throw more light on the real character of Gawain, and eventually justify

<sup>1</sup> Cf. Warnatsch, *Der Mantel*, p. 120 f.; see also Reissenberger, *Zur Krone Heinrichs von dem Türlin*, p. 8.

<sup>2</sup> Cf. Weston, J. L., *The Legend of Sir Perceval*, p. 224, footnote.

<sup>3</sup> See Weston, J. L., *The Legend of Sir Gawain*, p. 37; see also Ehrismann, "Märchen im höfischen Epos," Paul-Braune *Beiträge Z. G. d. deutschen Sp. u. Lit.*, p. 48.

<sup>4</sup> See Weston, J. L., *The Legend of Sir Perceval*, p. 244, footnote.

the claims of Miss Weston, who regards that knight as the original Grail hero.<sup>5</sup>

These comments must be viewed as a presentation of evidence, since I claim no more for them, and, even though the conclusion which I have reached as a result of this evidence, should not conform to opinions usually held, it must stand until other and stronger evidence prove it to be inadequate for the possible solution of the problem.

Before I proceed with the discussion of the divergencies, I shall first enumerate them.

#### THE DIVERGENCIES.

##### LA MULE SANZ FRAIN.

1. King Arthur and his Knights await an adventure *after eating*, "*après mangier*" (v. 31).
2. Arthur is separated from his Knights in the anxious hour (vv. 50-63).
3. The damsel rides a mule without a bridle (vv. 42-43).
4. Kay does not wash the mule at the fountain, but only allows it to drink (v. 222).
5. Kay does not deter the mule at the Perilous Bridge (vv. 246-258).
6. Gawain offers his services to the maiden (vv. 305-311).
7. Gawain washes the mule (vv. 386-387).
8. Gawain is welcomed by a hideous-looking churl a 'villain,' who is dark as a Moor and of gigantic size (vv. 505-518).
9. The 'villain' does not mention the second part of the Beheading Covenant (vv. 574-579).

##### DIU KRÖNE.

- King Arthur and his Knights await an adventure *before eating*, "*Ditz was reht vor ezzen*" (v. 12632), and in the morning (v. 12627).
- Arthur is with his Knights in the anxious hour (vv. 12633-12635).
- Sgoidamûr's mount is 'ein mul blanc' without a bridle (v. 12657).
- Kay washes the mule at the fountain and allows it to drink (vv. 12822-12829).
- Kay prevents the mule from leaping on the Perilous Bridge (vv. 12854-12855).
- Sgoidamûr selects Gawain as her champion (vv. 12879-12886).
- Gawain does not stop at the fountain to wash the mule (vv. 12912-12926).
- Gawain is welcomed by Gansguoter, a learned clerk, a magician and shapeshifter (vv. 13607-13048).
- Gansguoter mentions the second clause in the Beheading Covenant (vv. 13104-13113).

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<sup>5</sup> *The Legend of Sir Gawain.*

LA MULE SANZ FRAIN.

10. A block is used in the Beheading Game (v. 588).
11. The severed head of the villain does not roll (vv. 591-592).
12. The 'villain' raises his axe but does not strike (vv. 628-631).
13. Gawain is mounted in the combat with the lions (vv. 673-674).
14. Gawain tries to cut through the lion's hide (vv. 704-708).
15. If the Wounded Knight was defeated in the combat he had to set up another stake (vv. 784-787).
16. Gawain spares the Wounded Knight (v. 846).
17. Brief description of Gawain's fight with the dragons (vv. 879-889).
18. The lady at the enchanted castle is lying on a bed when Gawain comes to her (v. 916).
19. The lady at the enchanted castle rebukes Gawain for having killed the savage beasts (vv. 922-926).
20. The lady and Gawain sit side by side on the precious bed which is 'ne de sauz ne de tranble' and which the poet would describe but for lack of time (vv. 930-941).
21. Gawain and the lady eat out of a precious bowl, of which the poet does not wish to say more (vv. 952-957).
22. The lady asks Gawain to abide with her, placing herself and her power at his service. She offers him the castle (vv. 966-970).
23. The lady tells Gawain to take the bridle (v. 987).

DIU KRÖNE.

No block is used in the Beheading Game (v. 13126).

Gansguoter's head rolls across the floor like a ball (vv. 13127-13128).

Gansguoter strikes two blows, both wide of the mark (vv. 13165-13166).

Gawain fights the lions afoot (vv. 13235-13236).

Gawain cuts the lion's chains in two (vv. 13255-13258).

The Wounded Knight does not set up another stake, if vanquished by the quester (vv. 13339-13342).

Gawain cuts off the head of the Wounded Knight and has Gansguoter place it on the *one* vacant stake (vv. 13384-13391).

Detailed description of Gawain's combat with the dragons (vv. 13440-13513).

She is seated when Gawain comes to her, but there is no mention of a bed (vv. 13627-13629).

Gansguoter tells Gawain that he has injured himself by killing the monsters and the Wounded Knight (vv. 13545-13550).

No mention made of the bed. Amurfinā is seated.

No mention made of the bowl.

Amurfinā kisses Gawain and he at once assumes control of affairs at the castle (vv. 13635-13664).

Gawain does not inquire any more about the bridle after the slaying of the dragons.

THE PLUS IN THE POEMS.

LA MULE SANZ FRAIN.

DIU KRÔNE.

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|---|--------------------------------|
| <p>24. The damsel at Arthur's castle kisses Gawain more than a hundred times when he returns with her bridle (vv. 1080-1082).</p> | <p>No mention of the kiss.</p> |
|---|--------------------------------|

THE 'PLUS' IN THE POEMS.

LA MULE SANZ FRAIN.

DIU KRÔNE.

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|--|---|
| <p>25. The damsel promises to give a castle to the successful knight (v. 106).</p> <p>26. Lengthy description of Kay's return to Arthur's castle (vv. 260-282).</p> <p>27. Several of the Knights who are with Arthur on Kay's return are mentioned (vv. 282-289).</p> | <p>28. Lancelot offers to go in quest of Sgoidamûr's bridle (vv. 13877-13878).</p>  |
| <p>29. Gawain asks permission of the king and queen to go in search of the bridle (vv. 336-341).</p> <p>30. Lengthy recounting of Gawain's journey to the Perilous Bridge (vv. 350-391).</p> <p>31. Detailed description of the great stream (vv. 391-401).</p>        | <p>Brief account of Gawain's journey to the Perilous Bridge (vv. 12910-12926).</p>  |
| <p>32. The bridge bends when Gawain crosses over (v. 418).</p>   | <p>32. The bridge is like a two-edged sword (vv. 12850-12851).</p>  |
| <p>33. The bridge bends when Gawain crosses over (v. 418).</p>   | <p>The enchanted castle is a lustrous one (vv. 12947-12948).</p> <p>The poet tells what causes the castle to revolve (vv. 12954-12966).</p> |
| <p>34. The castle spins like a top (vv. 442-443).</p> <p>35. Gawain speaks to the dwarf and deliberates with himself whether he should capture the little fellow (vv. 486-496).</p>  |   |

LA MULE SANZ FRAIN.

DIU KRONE.

36. Gansguoter spares Gawain in the Beheading Game because he is related to him (vv. 13170-13176).
37. The Wounded Knight begs Gawain to spare him (vv. 830-846).
38. The dragons are twins (v. 13403).
39. The lady at the enchanted castle praises Gawain as the best Knight whom she ever knew (vv. 928-929).
40. Gansguoter reveals his identity to Gawain (vv. 13570-13757).
41. The 'vilain', at the command of the lady at the castle, escorts Gawain as far as the Perilous Bridge (vv. 993-1040).
42. The villain commands the castle to cease its turning (vv. 1000-1001).
43. Gawain crosses the Perilous Bridge and returns the way he had come, over the prairie, through the venomous ravine and the forest home of the savage beasts (vv. 1040-1058).
44. The queen is the first to spy the approaching Gawain (v. 1064).
45. Gawain gives a long account of his adventures (vv. 1091-1113). Merely referred to.
46. The damsel asks leave to depart from the court (vv. 1114-1115).
47. The king and queen, and the knights plead with her to remain with them and to marry at least one of the knights of the Round Table (vv. 1116-1122).

I shall now undertake an explanation of the differences just enumerated. To insure a logical procedure I have attempted to explain or interpret these divergencies in the light of poetic genius, of legendary history, of oral and written tradition, as also, in the light of earlier and contemporary medieval romance.

*The Damsel's Mount.*

*Diu Krône* informs us that the mount of the damsel was "ein mul blanc" (v. 12657). Heinrich may have used 'blanc' merely to establish a rhyme, but, his knowledge of folk-tales and earlier romances may have suggested the conventional color, since the damsel "avenans et bele" is generally carried by a white mule or palfrey.<sup>6</sup>

Though Päiens, at no time, makes mention of the color of the mule, this particular type of helping animal plays no small rôle in medieval romance. The white "brachet," the "biche blanche" and the white horse are likewise common enough.

Whether his source made any mention of "mul blanc" or not, Heinrich is familiar with this type of animal, and, by employing it in the "Mule without the Bridle"-narrative, he has preserved a conventional detail, which either escaped the French poet, or, which he knew, but could not conveniently insert in his verse.

*Awaiting the Adventure.*

Arthurian legend is replete with passages bearing on the atmosphere which prevailed at Arthur's court while knights and ladies awaited the stranger guest who needs must come to enliven the feast. At such a time we usually find the king wrapped in deep thought, and knights and ladies engaged in subdued conversation. It is a serious hour, and 's'esbanoier' is generally proscribed.<sup>6</sup>

This is the setting which we find in *Diu Krône*. Apparently everything at the court bespeaks sober thought. The king and his knights, in expectation of, or waiting for, adventure, have no desire to eat. They are gathered in a chamber, from which they survey the heath (gaudin) over against them.<sup>7</sup> The conversation turns

<sup>6</sup> *Perlesvaus*, trans., Evans, Br. XXVIII, T. IV; *idem.*, Br. XXXII, T. XI, and Br. XXXIII, T. IV; *Perceval le Gallois*, edit. Potvin, v. 15459; *idem.*, vv. 23109-23113 and v. 27750 f.

<sup>6</sup> G. L. Kittredge, "Arthur and Gorlagon," *Harvard Studies and Notes in Philology and Literature*, Vol. VIII, pp. 250-251; *Perceval le Gallois*, Mons Ms., Potvin, vv. 45037 ff.; *idem.*, vv. 15655-15671; Hertz, *Parzival*, p. 512, No. 125; *Perlesvaus*, Br. XVI, T. I, p. 196; *idem.*, vv. 12625 ff., *idem.*, Br. XXVIII, T. IV.

<sup>7</sup> Reissenberger defines 'gaudin' as "Freude" (joy). If we accept this meaning then the two poems are evidently in agreement concerning the

on one subject,—adventure. Ever and anon during the conversation they allow their eyes to wander anxiously over the great plain in search of some approaching wonder. And, as Heinrich plainly indicates (v. 12632), ‘Ditz was reht vor ezzen.’ There is, therefore, according to the tradition, no joy, no entertainment, no playing of games, and no dancing. It is moreover, morning of Pentacost day, when the festivities have not yet begun.

Païens has a fundamentally different conception of the setting. The atmosphere at the court is directly the opposite of that which we note in *Diu Krône*, before the arrival of the damsel on the mule. The banquet is over, and the post-prandial festivities are in progress. The poet informs us that the knights had gone to a chamber above to amuse themselves, and that, ‘après mengier’ (v. 31).

Are we justified in ascribing the modification to Heinrich? If he had the extant manuscript of *La Mule* before him, and if he possessed the excellent knowledge of French literature which has been attributed to him,<sup>8</sup> one would scarcely expect him to transcribe or change ‘après mengier’ to ‘Ditz was reht vor ezzen.’ Should the variation, however, be one of the many perpetrations imputed to him, we might naturally hope to discover some discrepancy in the modifications subsequent to the phrase ‘before eating.’ But such is not the case. His setting conforms in every detail to one widely accepted Arthurian tradition, namely, that Arthur never partook of food until some great wonder took place.<sup>9</sup>

It appears, then, that we are dealing here with two independent traditions. In *La Mule* there is no expectation of adventure.

mood at the court prior to the arrival of the damsel on the mule, for, the phrase “gein dem gaudin” would then approximate the “esbanoier” (v. 32) in *La Mule*. Although Reissenberger is correct in his interpretation of gaudin in several instances which he invokes in *Diu Krône*, I fail to see how he arrives at his definition of gaudin in vv. 10215 and 12156. The meaning “woods,” or “heath” or “fields” seems to fit these verses far better; gaudin makes little sense. See his *Zur Krône Heinrichs von dem Türlin*, p. 28.

<sup>8</sup> Cf. Reissenberger, *Zur Krône Heinrichs von dem Türlin*. p. 11.

“Devant que venir i veisse  
Novele estrange ou aventure”

(*Perceval le Gallois*, edit. Ch. Potvin, vv. 15670-15671)

See also Hertz, *Parzival*, p. 512.

After the banquet the damsel arrives as a surprise in the midst of the usual after-dinner festivities.<sup>10</sup> In *Diu Krône* the court, in sobre longing for adventure, will not eat.<sup>11</sup> Fortunately the tension is relieved by the arrival of the damsel.

It is not likely that Heinrich, like a modern scholar, observed this difference in tradition and substituted the one for the other. The substitution, if such we may regard it, does certainly not improve his story.

The difference in the two texts may easily be due to the arbitrariness of long oral and written tradition. The original probably did not give the exact time at all. This appears rather to be the work of minstrels, who, in their attempts to color a drab statement, such as: 'Arthur and his knights were assembled,' added the phrases 'after eating,' and 'before eating,' with their consequent inherent modifications. The original probably had: 'At Arthur's court' or 'When the court was assembled,' either of which may have suggested to the minstrel one of two situations: 1) after dinner with the consequent joyful mood,<sup>12</sup> or 2) the sobre anticipation of an adventure and the refusal to eat until something new and exciting made its appearance.<sup>13</sup>

Upon the approach of the maid, according to *Diu Krône*, Arthur is the first to see her (v. 12641). He informs the knights surrounding him, and at once the gravity of the hour gives place to rejoicing. In *La Mule* the knights in the chamber above first observe the damsel (vv. 37-38), and Gawain instructs Kay to inform the king. Kay goes to the king and requests him to come above and see the approaching marvel (vv. 50-61).

Again the German poem adheres more closely to known tradition than does *La Mule*, for, in the writings of Chrétien and in Arthurian romance generally, the king is scarcely ever separated from his knights in the anxious hour when 'aventure' was on every tongue.

<sup>10</sup> *Perceval le Gallois*, edit. Potvin, vv. 9620-9627; *idem*, vv. 23685-23690.

<sup>11</sup> "Daz gesinde began sorgen

Und reden nâch aventure (vv. 12628-12629)

<sup>12</sup> *Perceval le Gallois*, Mons Ms., Potvin, vv. 9620-9627; *idem*, vv. 23685-23690.

<sup>13</sup> This is likewise a feature in Celtic legend. Cf. Kittredge, "Arthur and Gorlagon," *Harvard Studies and Notes*, VIII, p. 210; Henderson, *Fled Bricrend*, Chapt. I, Par. 14, p. 15.



Why, then, should we ascribe the difference to Heinrich? He is true to the tradition which his work represents, a tradition, as we observed previously, which is not at all dependent on that which is reflected in *La Mule*, where it is possible for Arthur to be separated from his knights and to be in the company of the queen, because his mind is not burdened with the thought of some approaching wonder.

Could the French 'after' be the blunder of a copyist who wrote "après" instead of an original *avant*. This is not likely, for the term 'before eating' implies the custom of refusing to eat until some new adventure arrived at the court.

Il ne m'avint onques encore  
 Ne ne sera, se je puis, ore,  
 Que mangace a court que tenisse  
 Devant que venir i veisse  
 Novele estrange ou aventure.

—(*Perceval le Gallois*, vv. 15667-15671.)

The French text lacks this typical Arthurian melancholy over the absence of "aucune aventure novele," and substitutes the joy and general hilarity which prevailed at the court after a great banquet. A mistake of a scribe could never have produced the wholly different mood, the fundamental difference of conception which exist in the two texts as we have them today. Nor could the present German "vor ezzen" easily be the blunder of a German copyist from an original "nâch ezzen," because then, the prevailing mood would be out of harmony with the time expressed.

### *The Sisters' Strife.*

The quarrel between the two sisters, which plainly motivates the Bridle Quest in *Diu Krône*, is almost wholly absent in *La Mule sanz Frain*. If it did at all appear in Päiens' source, that author has succeeded in removing almost every trace of strife. He hints at strife but once. The phrase referring to the bridle "Qui mauvaissement m'est toluz" (v. 80), might, on the one hand, be regarded as a faint echo of the quarrel between the two sisters, and, on the other hand, if Heinrich knew the extant French text, the above phrase might have led him to conclude that the sisters were not on amicable terms. He might, in consequence, have elaborated on the same, utilizing the 'streit' motif which domi-

nated some other familiar story. Which of the two suppositions is the more likely, the more plausible? This question I shall attempt to answer now.

The very great resemblance of the strife in *Diu Krône* to the feud between the sisters in the *Yvain of Chrétien* and the "Schwestern Streit" in the *Iwein der Löwenritter* of Hartmann von Aue, might, on the surface, point to these two narratives as the possible source of Heinrich's Amurfinâ-Sgoidamûr quarrel. However, this resemblance alone, without some more striking agreements, would be no compelling evidence that Heinrich took the strife element in his poem from the Rival Sisters in the *Yvain* story. There were certainly other versions of this story, oral and written,<sup>14</sup> which both Païens and Heinrich could have used. Regardless of Païens' source, however, it appears that he knew a story in which the element of strife occurred and, consciously or unconsciously, he wrote it into his narrative, without, however, sustaining it. Or, he may have given us a fragmentary rendering of a longer poem in which the sisters actually contend for the bridle or some other paraphernalia, in much the same manner as do Amurfinâ and Sgoidamûr in *Diu Krône*.

I am inclined to believe that the bridle in Païens' source was more significant than Païens was aware. If it is not the motivating force in the story, what is its function? We can in nowise attach it to the mule, which knows its way without the bridle "bien lo convoie qui bien a aprise la voie" (v. 128), and which is destined to guide the hero safely to the place where the bridle is kept under heavy guard. I am in accord with Hill, who holds that "the prominence given to this quest of the bridle indicates a more important use for it than that of simply guiding a beast."<sup>15</sup> I think Kittredge errs when he makes Heinrich responsible for the particular function which attaches to the bridle in *Diu Krône*, the function of preserving power to the possessor.<sup>16</sup> I am more disposed to the opinion of Zenker, who maintains that the possession of the bridle *per se* carried with it the right of inheritance.<sup>17</sup> This opinion, it seems to me, is well founded. In the first place, it

<sup>14</sup> Cf. Zenker, R., *Forschungen zur Artusepik*, pp. 293-294.

<sup>15</sup> *La Mule sans Frain*, Diss., p. 56.

<sup>16</sup> See his *A Study of Gawain and the Green Knight*, p. 253.

<sup>17</sup> See his *Forschungen zur Artusepik*, pp. 296 ff.

explains satisfactorily, to a great degree, the existence of strife as an element of composition in *La Mule*, which element, according to Kittredge, Païens used only 'sparingly.'<sup>18</sup> Secondly, it accounts for the inheritance theme, an old motif of legendary history, generally speaking.

Furthermore, if there was originally no strife in *La Mule*, why should the damsel at Arthur's court request a champion to wrest the bridle from one who later proves to be her sister? Without rivalry, the relation between the two women as sisters has absolutely no significance.<sup>19</sup> Neither would the story be fundamentally changed by substituting a 'damsel' who has no family connection with the lady at the enchanted castle.

In its early, pre-euhemerized form, the story probably represented the damsel at Arthur's castle as the 'alter ego' of the sister, the fée at the enchanted castle, who shifts her shape to lure to her castle the bravest knight in all the world. Again, she might have employed one of her maidens, but it is highly improbable that she would have sent her sister on a mission generally reserved for one of her fairy creatures.<sup>20</sup> Once at the castle, the knight would have succumbed to the charms of the fée. The bridle, or, for that matter, any of the numerous paraphernalia of fairy romance, served merely to stimulate the quester. We have, then, in the *La Mule sanz Frain* episode probably two distinct elements: the fairy-mistress story, and the feud between the rival sisters. Through a long period of euhemerization the bridle had taken on another aspect, and the 'alter ego' of the lady at the enchanted castle or one of her maidens may, in time, have become her sister. In this form, through numerous versions, constantly changing, it had probably passed down to the time of Païens and Heinrich.

It is, moreover, much more likely that Païens omitted the strife of the sisters in order to abridge his story, and that, as a poor composer, he unwittingly retained in his story the one brief reference

<sup>18</sup> See his *A Study of Gawain and the Green Knight*, p. 252.

<sup>19</sup> Cf. Zenker, R., *Forschungen zur Artusepik*, p. 299.

<sup>20</sup> "If we assume that the lady who comes to Arthur's court is not a sister but a servant of the lady at the castle, we do away with one of the chief inconsistencies of the story. Then the request of the damsel in getting assistance for her bridle is merely a device for luring the hero to the castle." Hulbert, "Sir Gawayne and the Green Knyght," *Modern Philology*, XIII, 1921, p. 62.

to the strife, a fragment of a more complete original form. He could scarcely have invented the strife, or inserted this one brief mention of it, thus leaving the reader or hearer in complete darkness as to the meaning of it all.

*Kay and Gawain at the Fountain.*

When Kay, according to *Diu Krône*, comes to the fountain, he removes the saddle, and having broken several branches from the evergreen, proceeds to wash and stroke the overheated mule, after which he allows it to drink freely (vv. 12822-12829). In *La Mule*, Kay removes the saddle just as they emerge into the open plain, and before the fountain is sighted (vv. 214-215). Once at the fountain, he permits the mule to drink (v. 222), no mention, however, being made of washing or stroking the animal.

Later in the French narrative, when Gawain arrives at the fountain he removes the saddle and washes the mule (vv. 385-387), as does Kay, in *Diu Krône*, but the text does not indicate that he permitted the animal to drink, as Kay had done previously. Curiously enough, Heinrich passes over this portion of the story without a reference to the cooling fountain, though he does not fail to enumerate the places through which Gawain rides, i. e. the forest home of the lions, the haunt of the dragons and the great waste, where ran the broad, deep stream (vv. 12911-12925).

If we accept *La Mule* as the source of *Diu Krône*, the German poet has abbreviated considerably here, devoting only eight verses (12914-12921) to Gawain's journey to the great water, whereas, Païens employs forty verses (v. 358-392). It is evident, however, that both writers are attempting to get Gawain to the castle without delay, the journey thither being of little consequence in this part of the narrative. The hero's work begins where Kay halted, at the Perilous Bridge. Why, then, should the French version allow Gawain to stop at the fountain to wash the tired mule? And again, why does the German version assign this task to Kay?

If Heinrich worked from *La Mule*, it is clear that he deliberately manipulated the text of his source at this point, and attached to the seneschal the little service which Païens had reserved for Gawain. But, in so doing, Heinrich, in nowise, detracts from the narrative as might be expected. On the contrary, he brings out more clearly what Païens himself probably means to convey,

namely, that the journey which is Kay's undoing holds no terrors for the hero, who, according to both the French and German versions, is riding in all haste. We would scarcely then expect Gawain to stop at the fountain to refresh either himself or the mule. Kay, however, weakens as he goes. He suffers exceeding great dread as he passes through the forest home of the savage beasts, and experiences alternating heat and cold in the venomous ravine, his fear finally reaching its climax at the Perilous Bridge. Hence, it seems more in conformity with the rôle which Kay plays, to have him tarry at the fountain rather than Gawain. As stated above, the route to the Perilous Bridge serves no immediate purpose in that part of the story which deals with Gawain's venture in behalf of the maid. Otherwise, why should both writers content themselves with the mere enumeration of the dangerous places through which Gawain hastens without fear, but which unmanned the scoffing seneschal?

The fact, that Päens allows Gawain to stop at the fountain in order to wash the mule, suggests, therefore, several possibilities: a) Päens copied accurately from his source, which is probable, or b) he originated the idea. In either case, then, Heinrich, if copying from *La Mule*, studiously altered the text. c) Päens worked from the same French original as did Heinrich, and in his effort to amplify the text of the original, transferred the washing of the mule process to Gawain without realizing that this was inconsistent with the hero's journey to the castle, which, according to his own text and *Diu Krône*, was to be made with great speed;<sup>21</sup> or, d) the washing process was, in the original, attached to both Kay and Gawain, in which case neither Heinrich nor Päens gave any importance to the incident, and, accordingly, handled it quite arbitrarily.

If Heinrich transferred the act from Gawain to Kay, and, if, in consequence, he modified his alleged source, *La Mule*, merely to impress his readers with his originality, he failed in his purpose; for, even the most careful reader of his day would scarcely have noticed such a substitution, since it went unobserved before the scrutinizing vision of modern investigation. And, if we make him responsible for the variation, we are forced to recognize his version of Gawain's hasty ride toward the revolving castle as superior

<sup>21</sup> *La Mule*, v. 341; *Diu Krône*, vv. 12911 ff.

to the French version, though *La Mule* has: "Et si fet mout .G. haster" (v. 341). There can be little doubt, that both writers intended to have their respective texts, in this part of the narrative, interpreted somewhat as follows: Gawain mounted the mule, and having passed through the forest home of the lions and the venomous vale with its fire-spewing dragons, came to the broad, deep stream which had struck Kay with such mortal dread that he turned homeward to Arthur's castle.

*Conduct of the Mule at the Perilous Bridge.*

At sight of the Perilous Bridge, the mule, according to Heinrich's version, at once attempts to cross. But Kay hinders it (vv. 12852-12856). In *La Mule*, on the contrary, the poet says not a word about the mule's attempt to cross the bridge, nor may we infer from the text that the animal made such an attempt. Thus far it had shown not the least hesitation in passing from one peril to the next, so there could scarcely be any cause for its halting at the bridge. According to the nature of the damsel's injunction, in which she insists that the mule must not at any time be deterred from going its way, it is only reasonable to suppose that the animal should proceed straight to its destination unless hindered by its rider from going. Since, in *La Mule*, it makes no attempt to cross the bridge, Kay need not hinder it. He does not, then, in any way violate the maid's injunction, which was evidently meant for him, and which, without any violation on his part, is superfluous and inconsequential. Heinrich, on the other hand, appears to understand more clearly the condition imposed on the quester. The senechal being foredoomed, it is essential to the narrative that he should prevent the mule from crossing the bridge. This violation of the damsel's mandate will then be his undoing.

Heinrich may have struck this detail from his imagination, but there is a greater probability that it appeared both in his source and in that of Paiens, since the maid's emphatic warning not to deter the mule from its path, would be entirely meaningless, if the original tale had not anticipated a transgressor of the order, in this case Sir Kay, who was predestined to fail in the quest.

*Gawain Becomes the Damsel's Champion.*

When, in *Diu Krône*, Kay returns empty-handed to Arthur's castle, the maid goes to the king, and, with tears in her eyes, renews her petition for a champion. Lancelot offers himself (vv. 12877-12878), but she will have none of him. Said she to the king: "My lord king, if you would enjoy a long and happy reign, give me as champion your sister's son, Sir Gâwein" (vv. 12879-12882). She is convinced, that the king's nephew alone will accomplish the task, and she will have none other.

If we regard *La Mule* as the source of *Diu Krône*, it is evident that the verses in the latter:

" Den man mir ze Anfrun,  
 Bi der Serre zer torriure,  
 Der ist ein helt tiure ;  
 Anders wil ich keinen " (vv. 12883-12885)

are inserted for the purpose of maintaining some show of sequence with an earlier part of the narrative, wherein Sgoidamûr recalls the adventures of Gawain at Serre, and the combat with her father.<sup>22</sup>

When, in *Diu Krône*, Gawain learns of the damsel's distress, and of her determination to have him as champion, he goes to her and assures her that he will go in quest of her bridle, adding: "Though my wounds be still fresh" (v. 12901). He seems to offer this as an apology for not having heeded her request on her arrival at the court. It is not easy to determine, whether there was any indication in Heinrich's source (if that source was other than *La Mule*) to the effect, that the hero was just recovering from wounds sustained earlier, or whether, if *La Mule* was his source, he utilized the above verse to impart an air of sequence to his entire work.

According to *La Mule*, Kay, on his return, is first observed from a window, by the king. He calls the several knights who are with him, and instructs them to summon the maiden into his presence. When they announce to her the approach of Kay, she becomes frantic with grief (v. 282 ff.). The courteous Gawain, however, calms her and offers to go in search of her bridle. Grief is converted into joy, and at once she goes to the king and informs him

<sup>22</sup> *Diu Krône*, vv. 7948-7953.

of Gawain's decision (vv. 330-340). *Diu Krône* makes no mention of the knights who were with Arthur though "vernam" (v. 12870) allows us to infer that the coming of Kay was announced to the damsel by the knights.

The order of affairs is completely reversed in the two poems. In *La Mule*, the maid is informed of the seneschal's return by the several knights who were sent by the king, Gawain among them. The latter, seeing the damsel's plight, offers to go in quest of her bridle. She goes to the king and makes known Gawain's intention, for that knight will not leave the castle without the permission of the king and queen. In *Diu Krône*, Sgoidamûr learns of Kay's approach, and at once goes to the king and *requests the services of Gawain*. When he hears of the maid's distress, and learns that she has selected him as her champion, he goes to her and informs her of his decision to do her bidding.

Though Heinrich may have manipulated the text at this point, as he is alleged to have done with other portions of Paiens' work, it is surprising that he does not blunder in linking up these variations with the succeeding text of his original. Whenever he leaves his alleged text, to test his own genius, he maintains a scrupulous consistency, always meeting the text of his original without exciting any suspicion in the reader. From his own text we conclude, that he either knew nothing of the several knights who were companioning with the king when Kay arrived, or, he abbreviated the text of *La Mule*, and, having eliminated the names of the knights, painfully observed each successive detail in order to avoid conflict in his own statements.

Lancelot's offer, in *Diu Krône*, may be a relic of a more primitive form of "aventure," in which there were three contestants, the hero being preceded by the other two, whose respective failures, of course, emphasize the hero's superior valor. Lancelot, then, according to *Diu Krône*, quite naturally belongs to a trio of questing knights, Kay, Lancelot and Gawain, a feature which appears to be very archaic.<sup>23</sup> Although, in the French poem, the names of other knights (Gueheriez, Yvain and Girflez) occur (vv. 285-286), Lancelot is not mentioned.

<sup>23</sup> Cf. Henderson, G., *Fled Bricrend*, p. 99.



*The Kiss, the Castle, and 'All Else' (l'autre chose).*

Though the damsel, in *La Mule*, refuses the kiss which Kay has solicited (vv. 99-100), she, nevertheless, assures the seneschal that if success crown his efforts, and her bridle were restored to her, she would bestow the "kiss, castle, and the other thing" (vv. 105-107). To what castle does she refer? Probably, to that one in which the bridle is kept. But the poet does not make that entirely clear. When, at the end of the story, Gawain returns, she is at first delighted to be all his (vv. 1072-1084), but, suddenly she alters her disposition, and without apparently any regard for her promise, prepares to depart (vv. 1113 ff.). Neither is she concerned about the castle which she had promised.

What was probably very clear in an earlier version of the story, before there was any question of the bridle, has, no doubt, through a long period of rationalization, resulted in confusion in the French poet's mind. Originally, in the fairy form of the story, the 'alter ego' of the lady at the enchanted castle probably goes to seek the best knight in the world, and lures him to her castle. He proves himself the victor in the various tests, marries the fairy mistress of the castle, and becomes lord of the castle. This, perhaps, explains the damsel's promise of the castle, which she is, as mistress of the same, prepared to bestow.

The power of the fairy mistress to operate under several guises is not uncommon. According to Heinrich, Sgoidamûr was the mistress of the castle. She is actually described as such. She hopes, moreover, to be reinstated by means of the bridle. But the French text does not expressly say that.

It appears to me, then, that in the fairy version of the story, the damsel in *La Mule*, who comes to Arthur's court, and who is really the lady at the enchanted castle, is fulfilling her promise to Gawain when she offers him the thirty-eight castles and wants him to abide with her and be her lord. But Païens could not have observed such a feature of fairy mythology. Only a modern scholar is in a position so to observe. Hence, the dilemma in which Païens finds himself when Gawain returns to Arthur's castle with the damsel's bridle. In consequence, he allows her to leave the castle apparently without fulfilling her promise. The introduction of the bridle and the rival sisters had so distorted the earlier versions, that a French poet of the thirteenth century could scarcely, like a modern

observer, have recognized in his immediate source the relic of a fairy-mistress of a much earlier period.

In *Diu Krône*, Sgoidamûr promises the successful knight the fullness of love, but she says nothing about the castle. Still, the conclusion of the narrative is not so far removed from that of a fairy-mistress story. Gawain marries the lady at the castle, and, it is clear that he has become lord of the castle. Yet, there is no reason to suppose that Heinrich knew this fairy type of story any better than did Päiens.

We may ascribe to Heinrich' inventive genius the conclusion of the "Mule without the Bridle"-episode, the apparent manipulation which brings the hero back to Amurfinâ, and the double wedding which follows. However, we can ill afford to ignore the close conformity of this conclusion to the fairy-mistress story. Whether, in this instance, he forced this particular conclusion or not, he adheres more closely to fairy traditions than does Päiens, which leads one to believe that he was working from a source more remote than *La Mule*.

#### *Gawain Kisses the Maid.*

When, in *La Mule*, Gawain has assured the maid that he will go in quest of her bridle, he embraces and kisses her, a privilege which is not accorded the less fortunate Kay. The poet, moreover, adds that it was only right that Gawain should do this since the maid invited the kiss.

Why should she allow Gawain that which she had previously refused Kay? There is no indication in the text that she, or any one related to her, had any connection with Gawain. She is looking for the best knight in the world, but the fact that Kay had failed, would not, of necessity, allow her to assume that the next quester would be the best knight. Some other knight besides Gawain may have tendered his services, as does Lancelot in *Diu Krône*. There can be no question that the damsel knew of Gawain, but why is the French poet silent about the matter? When Kay starts on his journey the damsel begins to weep and lament because she knows of a certainty that the seneschal will fail, since he is not the best knight. But whence could the damsel have this knowledge? She must have seen the best knight on some previous occasion, or heard tell of his prowess.

True, the text permits the reader to imply that the damsel is

seeking for the *one* knight. But, if Paiens is telling a complete story, one would naturally expect him to mention the fact, just that which Heinrich does.

### *The Magician (li vilain).*

Heinrich introduces Gansguoter in the "Mule without the Bridle"-episode (v. 13052), and sustains him to the end of his long narrative. Kittredge is of the opinion that Heinrich supplied a magician, because he felt that that character was missing in *La Mule*.<sup>24</sup> Golther maintains that Gansguoter is Chrétien's "sages clers d'astrenomie" and Wolfram's Klinschor.<sup>25</sup>

Beyond a doubt, the 'vilain' in *La Mule* and Gansguoter in *Diu Krône* are fundamentally the same character, in legendary history. Yet, as the poets present the two characters to us, they are different. Though the hideous churl in *La Mule*, is, like the Giant Herdsman in *Ivain*, only one of the many manifestations of the shapeshifter,<sup>26</sup> Gansguoter shifts his shape before Gawain's eyes. In this sense he differs from 'li vilain' in *La Mule*.<sup>27</sup>

That Heinrich has given us a character somewhat similar to the Klinschor in Wolfram's *Parzival*, and the "clers d'astrenomie" in the *Conte del Graal* of Chrétien de Troyes, there can be little doubt. However, he does that which both Wolfram and Chrétien failed to do. He brings Gansguoter on the stage personally, a feature which seems more in harmony with the original form of the story.<sup>28</sup> All the primitive features which attach to the magician as he appears

<sup>24</sup> See his *A Study of Gawain and the Green Knight*, p. 243.

<sup>25</sup> *Parzival und der Gral*, p. 218.

<sup>26</sup> Cf. Brown, A. C. L., "Ivain," *Harvard Studies and Notes*, Vol. VIII, p. 114. See also Loomis, R., *Celtic Myth and Arthurian Romance*, *passim*.

<sup>27</sup> For further information on the shapeshifter in legend, see Brown, *idem*, pp. 42, 98 and 99; see also Paton, Lucy, A., *Studies in the Fairy Mythology of Arthurian Romance*, p. 114, footnote. "Das Maultier" in Wieland's *Sommermärchen* has preserved the typical medieval 'vilain' who is not essentially a magician, as is the 'vilain' in *La Mule*. (See "Sommermärchen," Wieland, *Sämmtliche Werke*, Bd. 11, p. 83.) He has also preserved the pre-rationalized form of the lady at the enchanted castle. She is, in his poem, a *fée*. (For information on 'li vilain' see Meyer Fritz, "Die Stände, ihr Leben und Treiben," *Ausgaben und Abhandlungen aus dem Gebiete der romanischen Philologie*, Bd. LXXXIX, Kap. II, S. 8.)

<sup>28</sup> Cf. Weston, J. L., *The Legend of Sir Gawain*, Chapt. V, p. 36.

in old legends, are in evidence in Heinrich's presentation of Gansguoter.<sup>29</sup> Besides being the contriver of the enchantments, he is the builder of the castle,<sup>30</sup> and, though not expressly mentioned as such, it is clear that he is the castle's lord.<sup>31</sup> He is the uncle of the lady at the marvelous castle,<sup>32</sup> and is, at once, related to the hero.<sup>33</sup>

Whilst recounting the incidents as they appear in the French *La Mule*, and employing many similar details of description, Heinrich does not overlook a single characteristic peculiar to the type

<sup>29</sup> *Idem*, p. 36.

<sup>30</sup> *Idem*, p. 36. Cf. Bruce, J. D., *Evolution of Arthurian Romance*, pp. 280-281.

<sup>31</sup> Cf. Weston, J. L., *The Legend of Sir Gawain*, pp. 36 and 46.

<sup>32</sup> *Idem*, p. 48.

<sup>33</sup> *Idem*, p. 27. A close study of the relation between Gansguoter and Gawain may throw some light on the birth of Gawain, who, though he is alleged to have been the son of Lot is more often referred to as Arthur's sister's son, as indeed, he is, in *Diu Krône* (v. 12882). Since Gawain's birth is shrouded in mystery, it may yet be proved that he, like Carados, is the son of a magician, for in *Diu Krône*, as in the *Carados* story, the magician reveals himself to Gawain (v. 13575), and the poet informs us that the magician is Gawain's "geswie" (v. 13175). An account of Gawain's birth is given in the *Perlesvaus* story. Referring to the paintings in the rich chapel, the priest begins: "These imaginings are right fair, and he that had them made is full loyal, and dearly loved the lady and her son for whom he had them made. It is a true history." Arthur: Of whom is the history, fair Sir? Priest: Of a worthy vavasour that owned this hold, and of Messire Gawain, King Arthur's nephew, and his mother. Messire Gawain was born there within and held up and baptized, as you may see here imaged, and he was named Gawain for the sake of the lord of this castle that had that name. His mother that had him by King Lot, would not that it should be known. She set him in a right fair coffer, and prayed the good man of this castle that he would carry him away and leave him where he might perish, but and if he would not do so, she would make another do it. This Gawain that was loyal and would not that the child should be put to death, made seal letters at the pillow-bere of his cradle that he was of lineage royal on the one side et seq." *Holy Graal*, trans. Evans, Branch XXIII, T. I.

The king (Arthur) looketh at Messire Gawain, and seeth him stoop his head toward the ground for shame. Arthur: Fair nephew, be not ashamed for as well might you reproach me of the same. When the priest understood that it was Sir Gawain, he made great cheer to him, and was all ashamed that he had recorded as concerning his birth. But he said to him: "Sir, small blame ought you to have herein, for you were confirmed in the law that God established and in loyalty of marriage of King Lot and your mother." Branch XXIII, T. II.

of magician (in folk-lore and literature), which he is alleged to have substituted for 'li vilain.' In an almost methodical manner he enunciates these characteristics (vv. 13008-13047), and, unless he had a very clear conception of this ancient necromancer,<sup>34</sup> he could scarcely have gone on telling the story of Paiëns without omitting one or the other feature essential to the magician which he presents, or identifying him in some way with the enchanter in *La Mule*, who, as Paiëns has given him to us, has absolutely no character of his own.<sup>35</sup>

Whilst functioning in the same capacity as does the hideous churl in *La Mule*, we have in Gansguoter a character who bears all the earmarks of the very primitive magician, whereas in the French poem, he is the immediately ugly 'vilain,' who, like the Monster Herdsman in Chretien's Yvain, resembles a Moor. If Heinrich has made a substitution here, it is evident that he is more than familiar with the enchanter as a type, and that he has exercised uncommon skill in adjusting him to the "Mule without the Bridle"-story, without, in the least, sacrificing his individuality.

#### *The Second Clause in the Beheading Covenant.*

The "vilain" who proposed the "jeu parti" in *La Mule*, is apparently only stating one part of the covenant. Whether the covenant such as Paiëns knew it conformed in any way to the reconstructed primitive form suggested by G. Paris,<sup>36</sup> does not immediately concern us here. We are interested, to know whether, at all, the present French text indicates that there was a second part to the agreement. In placing the covenant the 'vilain' says: "I propose a game to you; take it or leave it as you wish. You cut off my head tonight, and tomorrow morning, when I return, I shall cut off yours" (v. 565 ff.). As it stands this is complete. Gawain has merely to take it or leave it. There is no question of choosing between two alternatives such as we find in *Diu Krône*, where Gansguoter proposes the Beheading Game as follows:

<sup>34</sup> Cf. Brown, A. C. L., "Ivain," *Harvard Studies and Notes*, VIII, pp. 51 ff.

<sup>35</sup> *Idem*, p. 42.

<sup>36</sup> See Chapt. I, footnote 31.

. . . Vriunt Gawein nim  
 Under zwein spiln ein spil  
 Diu ich dir beidiu teilen wil,  
 Und daz ich daz ander habe:  
 Slach mir iezunt mîn houbet abe  
 Mit dirre barten, die ich trage,  
 Und lâz mich morgen bi dem tage  
 Dir abe slahen daz dîn,  
 Oder lâz mich hint slahen ê. (vv. 13104-13112)

Here Gawain has a choice. He may strike off the magician's head first and offer his own head in the morning, or he may offer his own head first and strike off the magician's in the morning. This form of the contract conforms to the reconstructed covenant of G. Paris,<sup>37</sup> which Henderson regards as eminently absurd. But is it?

If there was, in *La Mule*, no such second clause in the covenant, what does Gawain mean when he says to the "vilain": I should know little, if I knew not which to take."<sup>38</sup>

It is evident, as Kittredge affirms, that there is a lacuna in the French version, but whether this is due to the mistake of a copyist, or whether it had been omitted in the original of Paëns, we shall probably never be able to determine. Since Heinrich has the second clause in the covenant, he either took it from the original of the present French text, or from an exact copy of that original, or he noted the omission of the clause in the original or in an incomplete copy of the original, and supplied the omission with "Oder lâz mich hint slahen ê" (v. 13112).

#### *The Blows in the Beheading Game.*

Prof. Kittredge has treated at length this feature of the Beheading,<sup>39</sup> as it appears in the several versions. Unfortunately, how-

<sup>36</sup> In the Diemer MS., called (D), a fragment of the "Mule without the Bridle"-story, we find the covenant stated as follows:

Und lâ mich morgen bei den tag  
 Damit slahen abe daz dein—  
 13111 Oder slah mir morgen ab daz mein  
 Und lâ mich heint slahen ê.

<sup>37</sup> See Henderson, G., *Fled Briorend*, p. 199.

<sup>38</sup> "Mout sauré, fait .G., petit,  
 Se je ne sai louquel je preigne" (vv. 580-581).

<sup>39</sup> See his *A Study of Gawain and the Green Knight*, *passim*.

ever, he does not include the two feints, "zwên släge" (v. 13165), which appear in Heinrich's work.

The three blows, in the Middle Irish Story, the Champion's Bargain, probably represent the oldest form known.<sup>40</sup> They serve a purpose in the Celtic narrative, and have been preserved in the Middle English romance, *Gawain and the Green Knight*, where, they are, however, differently motivated.

Païens has one feint,<sup>41</sup> but no blow. If his source had already eliminated the three blows, it is clear, that their significance was no longer understood, for the huge block, the neck-stretching and the three blows are inseparable. Accordingly, both the block and the neck-stretching should have disappeared with the substitution of the one 'feint' for the three blows. Such, however, is not the case in *La Mule*.

*Diu Krône* has made a decided departure from that portion of *La Mule*, dealing with the Beheading Game. This may be another of the many "artifices" imputed to Heinrich, whereby he attempted to parade his originality. However, it appears to me, that Heinrich, whatever may have been his immediate source, was at least familiar with the oldest form known, in which the three blows are a distinct feature.

He may, moreover, have utilized a source, which had eliminated all the details of the Celtic version, except the three blows. For, wherever he diverges from *La Mule*, he agrees with the English romance, *Gawain and the Green Knight*. A table may bring this out more clearly.

<i>La Mule.</i>	<i>Diu Krône.</i>	<i>Gawain and the Green Knight.</i>
1. Block.	No Block.	No Block.
2. The "villain" kneels to receive the blow and arises after kneeling.	Magician probably stands or kneels.	The Green Knight probably stands and bends low.
6. Neck-stretching of Gawain.	No stretching.	No stretching.

<sup>40</sup> Cf. Henderson, G., *Fled Briorend, Special Notes*, pp. 198 and 199. See also, Weston, J. L., *Legend of Sir Gawain*, p. 94.

<sup>41</sup> "Sa jusarme hauce tot droit  
Qu'il lo fet por lui esmaier  
Mes n'a talant de lui tochie" (vv. 628-630).

<i>La Mule.</i>	<i>Diu Krône.</i>	<i>Gawain and the Green Knight.</i>
7. One feint; no blow.	Two feints; no blow.	Two feints and one blow.
3. The 'villain's' head does not roll.	Gansguoter's head rolls across the floor.	The Green Knight's head rolls across the floor toward the table.
4. The 'villain' picks up his head at once.	Gansguoter goes after his head.	The Green Knight goes after his head.
5. The 'villain' goes into the cellar.	The poet does not know whither Gansguoter has gone.	No one knows whether the Green Knight has gone.

It must not be forgotten, that there is no "real blow" in *La Mule* (w. 629-630), not even a harmless one, such as appears in the *Livre de Caradoc*.<sup>42</sup> The gesture of the 'villain' is, seemingly, only a remnant of the two feints in the Celtic version. In *Diu Krône* Gansguoter strikes twice, "zwên släge," but both blows go wide of the mark (w. 13165-13167). Thus, where *La Mule* has one "feint" *Diu Krône*, in harmony with *Gawain and the Green Knight*, has two feints.

It seems to me, if the German poet were attempting to be original, he might as well have recorded a third blow. But his immediate source may have recorded a third harmless blow, similar to the one in *Gawain and the Green Knight*, in which case, Heinrich, not being able to justify even a slight injury to the hero, probably omitted the third "real blow" and retained merely the two gestures.

#### *The Rolling Head.*

When, in *Diu Krône*, Gawain strikes off the head of the magician, the poet informs us that the head rolled across the floor like a ball (v. 13127-13128). This detail is, in the narrative as such, insignificant in itself, and might, like all other similar divergencies in the German version, on superficial reading, be ascribed to the invention of Heinrich. Nor could one offer a more plausible explanation of the detail, if no other romances dealing with the Beheading Story were at hand. There are, however, passages in

<sup>42</sup> Kittredge, *A Study of Gawain and the Green Knight*, p. 30.



the different versions, more or less closely allied to this passage in *Diu Krône*, which merit our attention.

The Middle English romance, *Gawain and the Green Knight*, for example, presents an exact parallel to the detail in *Diu Krône*. When Gawain cuts off the head of the Green Knight, it rolls across the floor in much the same fashion as does the head of Gansguoter.<sup>43</sup> The Middle High German *Parzival* of Wisse and Colin in the Carados translation informs us that the head of the magician Elysaurus fairly bounded across the room toward the table.<sup>44</sup> This is somewhat similar to the *Gawain and the Green Knight* passage, from which we may infer that the head rolled towards the table, since the knights and ladies, who were seated for the feast, arose, and attempted to kick it from their sight.<sup>45</sup> In the English version of the Carados story, we have likewise a reference to the rolling of the head after it had been severed. Here the poet tells us, that the head of the magician rolled across the floor the full length of a lance.<sup>46</sup> In other versions of the Beheading Story, the head is observed to fall some distance from the trunk. The medieval French romance, *Humbaut* has the head of the grim 'vilain' fly more than ten paces away.<sup>47</sup> In the first continuation of Chrétien's *Perceval*, the *Livre de Caradoc*, the head of Elyafre flies from the body and falls on the dais of the king: <sup>48</sup>

Caradecus fiert si durement  
Que la tieste voler en fist  
Desor le dais; cil le reprist  
Par les keviaus a ses .II. mains,  
Aussi com s'il fust tres tous sains;  
Si le ragointe en es le pas.

In *Perlesvaus* we note, that Lancelot, when forced into the covenant with the handsome knight, delivers such a forceful blow, that the head of the challenger flies seven feet from the trunk.<sup>49</sup> The same

<sup>43</sup> *Gawayne and the Green Knight*, Tolkin and Gordon, v. 428.

<sup>44</sup> "daz der kopf sprang von im hin  
für den tisch." (vv. 2289, 2290).

<sup>45</sup> "That many hit foyned wyth her fete pere hit forth roled"; *Gawayne and the Green Knight*, Tolkin and Gordon, v. 428.

<sup>46</sup> Sir Frederick Madden Collection, *The Green Knight*.

<sup>47</sup> Cf. G. L. Kittredge, *Gawain and the Green Knight*, p. 62.

<sup>48</sup> *Perceval le Gallois*, Mons Ms. Potvin, Part II, t. II, vv. 12705-12710.

<sup>49</sup> Kittredge, *A Study of Gawain the Green Knight*, p. 53.

feature appears also in the earlier Celtic version of the Beheading story. In the *Fled Bricrend*, Fat-neck enters into a covenant with the "bachlach" whose head he cuts off, "Till it lay by the base of the fork-beam. . . ." <sup>50</sup> Again, when Cuchulainn appears on the scene, he becomes indignant at the taunts of the bachlach, and deals him such a telling blow, that his head was sent "hurling to the top rafter of the Red Branch."<sup>51</sup>

Only two of the versions cited, *Gawain and the Green Knight* and the English *Carados*, indicate this feature of the "rolling head" such as it appears in *Diu Krône*. However, all the versions agree in this, that the head is sent flying from the body.

There is no evidence of this detail in *La Mule*. Gawain strikes off the head of the "villain" upon which the latter takes up his head and goes cellarward (vv. 591-595). Still, we should rather expect to meet this detail in the French poem, since *Païens* has preserved practically every other detail mentioned in the oldest versions of the story.

From what has just been noted, it seems quite evident, that *Diu Krône* conforms decidedly more closely to the "rolling" or "flying" head feature than *La Mule*. The fact, that this particular detail appears in nearly all versions of the Beheading Story, scarcely allows us to ascribe the similar detail in *Diu Krône* to Heinrich's inventive genius. Whatever his immediate source may have been, the German poet was strangely familiar with at least one version, outside of *La Mule*, in which this detail appears.

#### *The Magician Seeks His Head (Diu Krône).*

There appears in *Diu Krône*, a rather curious detail not found in *La Mule*. After Gawain has struck off the head of the magician, the headless trunk goes in search of the lost member (v. 13130-13131). The head having rolled across the floor, it seems only natural, that the trunk should have to make a few steps toward the place where the head lay, for the returning head is a feature not common to medieval romance.

In *Gawain and the Green Knight*, where we have also noted the rolling head, the Green Knight starts across the room "Upon styf

<sup>50</sup> Henderson, G., *Fled Bricrend*, Par. 96, p. 123.

<sup>51</sup> *Idem*, p. 123.

schonkes" and, reaches out for his head (w. 431-433). Though the poet does not say that the knight went in search of his head, the description is sufficiently vivid to allow our imagination to follow the headless trunk as it gropes about. The same detail appears in *Humbaut*, where the 'vilain' opens his fists and starts for his head.<sup>52</sup>

Heinrich, is perhaps the only one of the medieval raconteurs of the Beheading Story, who expresses definitely the seeking process which follows the beheading of the magician, though he may have meant no more than is expressed in the *Humbaut*, and the *Gawain* and the *Green Knight* versions.

#### *Departure of the Magician after the Beheading.*

In the earliest accepted versions of the Beheading Game, Fled Bricrend,<sup>53</sup> the challenger takes up his head and goes into his loch. True to form, *La Mule* has preserved this archaic feature of the Irish version, for the 'vilain' gathers up his head and proceeds to the cellarage or cave, "Dedenz la cave en est entrez" (v. 595), or whatever else the term "cave" may signify. Though Chrétien and his contemporaries, and their successors generally tended toward the minimizing of the too marvellous and grotesque in the Other-World stories,<sup>54</sup> Paiens has adhered so closely to a number of rude and primitive details which appear in the Irish version, that one might almost be tempted to think that he copied directly from Celtic sources.<sup>55</sup>

The detail varies a little, however, in *Diu Krône*. The magician, it is true, takes up his head and departs, but there is no mention of a cave, or anything akin to it. He descends the steps, but whither he is bound, the poet, as he says himself, does not know (vv. 13135-13136). It is highly significant, however, that Heinrich takes the trouble of mentioning this at all. There is a similar

<sup>52</sup> Kittredge, *A Study of Gawain and the Green Knight*, p. 62.

<sup>53</sup> Henderson, G., Par. 77, p. 99.

<sup>54</sup> Cf. A. C. L. Brown, "Ivain," *Harvard Studies and Notes in Philology and Literature*, VIII, Chapt. IV. See also Kittredge, *A Study of Gawain and the Green Knight*, p. 242.

<sup>55</sup> I would like to draw attention particularly to the huge block which the 'vilain' brings to the Beheading Game (v. 588), as also to the neck-stretching incident (vv. 621-625), both of which are peculiar to the *Cuchulainn* story.

passage in *Gawain and the Green Knight*, which seems to hark back to the source of the peculiar departure of the magician in *Diu Krône*. In the English poem the author reflects: "To what land he had gone none there knew, no more than they knew whence he had come (vv. 460-461). This may of course be fortuitous. It may, furthermore, be one of the many conventional phrases of strolling singers of the day, which would, however, it seems to me, be of too little an importance to deserve to be conventional. But, when we recall that there are several other passages in the English story, which parallel the Beheading episode in *Diu Krône*, we cannot too readily dismiss the point as fortuitous, or conventional, or as oral tradition. The detail is too small to be thus considered.

*Gawain's Horse in the Combat with the Lions.*

In the combat with the lions, *La Mule* has 'li vilain' offer Gawain a steed, which has not seen action for months (vv. 659-660). Gawain accepts the churl's offer. The horse is led to him, and he mounts,

"Et si li amainne .I. destrier  
 .G. i monta par l'estrier." (vv. 673-674)

but to all appearances, he fights the lions afoot, no mention of a steed being made throughout the entire struggle.

A writer like Päiens, inclined to report minute details, would scarcely have allowed the horse to pass through the conflict without an observation on its movements. The description of the rearing and plunging of horses in a combat, is, moreover, rarely, if ever, lacking in medieval Arthurian romances. The movements of the horse are an essential feature of the combat.

There is no such inconsistency in *Diu Krône*. Gansguoter does not offer Gawain a horse, as does the 'vilain' in *La Mule*, and it is quite plain, that the hero really enters the battle on foot.

If Heinrich is responsible for this variation, he is, nevertheless, shrewd enough to inform his readers that Gawain has yet to endure several conflicts, both "on horse and afoot" (vv. 13195-13196). In the fight with the wounded knight alone, is the hero mounted (vv. 13356-13357).

When one reflects, that Heinrich wrote for the interest of his

readers, little thinking of the fact that his work would be subjected to modern investigation, one is inclined to doubt, whether, in the course of writing, he would have halted to modify a detail of this nature. Since Païens makes no mention of the horse during the combat itself, Heinrich, like the average reader of his day, or, of our own time, would scarcely have noted the fact, that 'li vilain' in *La Mule* offers Gawain a steed.

### *The Blow on the Chains.*

In the battle with the first lion, according to *La Mule*, Gawain makes several attempts to cut through the beast's hide, which, however, proves so tough, that his sword makes no impression (vv. 706-707). In *Diu Krône*, the hero succeeds in cutting the lion's chain in two (vv. 13256-13257). Still, the blows, differently administered in the two versions, produce the same result, for on receipt of the blow or blows, the beast rushes Gawain with the fury of a tempest,<sup>56</sup> and with its tail strikes the shield from his grasp (M. 709-713; K. 13260-13263).

If Heinrich had *La Mule* as an only source, it is evident that he was responsible for this modification. But, at best, this represents a most awkward substitution, and it does not at all conform to the other alterations ascribed to him. If he perpetrated all these variations in his work, he is a plunderer of no mean ability, and, it seems to me, he would hardly have allowed himself such an impossible substitution as the above.

Why should the lion unkennel a terrific roar (vv. 13258-13259), when Gawain severs the chain? Evidently, the beast is in great pain at the loss which it has sustained. To all appearances, this is no ordinary chain. Previously, the 'vilain' in *La Mule* informed Gawain that he was to do battle with two chained lions, "A .II. lions enchaenez" (v. 641). Lions in chains were, probably, common enough in Arthurian romance.<sup>56a</sup> Still, the mere fact that the lions were chained, would scarcely drive terror into the knight. Fight them he must, chained or unchained. He did, however, probably understand, what the vilain was trying to impress on him,

<sup>56</sup> *La Mule*: "Si li revient conme tempeste." (v. 709)

*Diu Krône*: "Sam er were ein wilder hagel." (v. 13261)

<sup>56a</sup> Cf. *Percival le Gallois*, Part II, vv. 10069-10072.

namely that the lions were enchanted, and that their power lay in the chains which they bore. This is, perhaps, the reason why Gawain cut them in two,

“Und sluoc im einen slac dā  
Daz er die keten schriet enzwei.” (vv. 13256-13257)

Enchanted lions they were, beyond a doubt, else Gawain's good sword would certainly have penetrated the hide of the first combatant, which originally was probably ‘insecabilis,’ immune to piercing, as was common to dragons and other monsters of medieval folklore and epics.

*Description of the Combat between Gawain and the Wounded Knight.—The Mid-day Feature.*

The description of this combat in *La Mule*, with its conventional details, and the vivid, though almost stereotyped form peculiar to nearly all the French romances, is absent in *Diu Krône* (M. 799-826; K. 13362-13383). The ‘splitting’ of the saddle-bows is the only thing which the two poems have in common.

There can be little doubt that Heinrich modified somewhat either Paiens' description, or the description which he met in a source other than *La Mule*. At the close of the struggle, however, Heinrich makes an observation which merits our attention: The Wounded Knight fights furiously until midday, when finally the tide of battle turns in favor of Gawain.<sup>57</sup>

In both poems the magician, after the ‘jeu parti,’ impresses on Gawain that he will have to endure many a combat before the noon hour (M. 637; K. 13194). Paiens twice employs the phrase ‘Mes ainz que midis soit passez,’ the first time, immediately after the Beheading Game; the second time, before Gawain combats the dragons (v. 871). He concludes the Gawain-dragon fight with ‘Mes ainz que midis fust passez (v. 889), whilst Heinrich ter-

57

Und suochten sich alle wege  
Von morgen unz ze mitten tage:  
Do vergalt ez gar mit einem slage  
Gāwein, den er dem ritter sluoc,  
Doz er in zuo der erde truoc  
Und hāte des strītes gnuoc. (vv. 13378-13383)

minates the Gawain-Wounded Knight combat 'ze mitten tage' (v. 13379). The fact that both poets stress the midday feature at the beginning of the tests, and later recall it, though at different parts of the story, seems to indicate that they attached unusual importance to it, although from the mere context of the story that was not warranted.

Gawain, having still to fight the dragons could ill afford to meet so powerful a foe when his strength was on the wane. Evidently the French poet is aware of this, and hence does not allow the noon hour actually to approach until the monsters have been disposed of (vv. 889-891). In so doing, he has, from the point of composition consistently handled the character of the hero. Heinrich, on the contrary, is little concerned about the great task which Gawain has yet to perform, and that, when his great strength would gradually be leaving him. The Wounded Knight, as the reader will observe, resembles closely so many others of his ilk in medieval romance, who must be vanquished when the sun is at its zenith.<sup>58</sup>

If Heinrich had, in an unguarded moment, terminated Gawain's combat with the dragons in harmony with the time indicated in *La Mule*, namely at the noon hour, we might regard as accidental the phrase "zem mitten tage" with which he ends the combat with the Wounded Knight. But since he has not lost sight of the fact that Gawain's strength begins to turn at the noon hour,<sup>59</sup>—Gawain reminds Gansguoter of it immediately before the combat with the dragons<sup>60</sup>—it seems quite probable that he purposely placed the overthrow of Gawain's giant opponent at the noon hour, when Gawain's strength, traditionally, was greatest. In so doing, he has injected into his narrative an old feature, which was either in his immediate source, or, what is not likely, he had it from written and oral tradition, or from other works of the period wherein appeared a character equating the Wounded Knight.

<sup>58</sup> Cf. Loomis, R., *Celtic Myth and Arthurian Romance*, Chapt. VI, pp. 69 ff., Chapt. VII, p. 79.

<sup>59</sup> *Idem*, p. 63.

<sup>60</sup>

Ê ich die zît verswende,  
Daz ich schiere wider lende. (vv. 13438-13439)

*The Fate of the Wounded Knight.*

The Wounded Knight, who according to both *Diu Krône* and *La Mule* is responsible for the several hundred heads of chevaliers which adorn the ramparts of the castle, is defeated in the combat with Gawain. When, in *La Mule*, the knight is brought low, Gawain raises his axe, as if he means to slay him, but on the knight's plea for mercy, he withholds the fatal stroke (v. 846). *Diu Krône* tells us quite concisely, that Gawain struck off the head of his fierce opponent, and gave it to Gansguoter, who mounted it on the empty spike (vv. 13384-13391).

Stories about "Heads on Battlements, or Heads on Stakes" are common enough,<sup>61</sup> so also, is the "one vacant stake." The tests which the hero must endure, at the risk of having his head spiked are of different types. Sometimes, the knight is invited to participate in a game. Should he lose, his head will be mounted on the battlements.<sup>62</sup> Often, as in "The Bare-Stripping Hangman," the questing knight is obliged to put or solve a riddle, at the risk of his head.<sup>63</sup>

Tests of this type do not concern us here, since they do not immediately parallel Gawain's combat with the Wounded Knight. There is question, in both *Diu Krône* and *La Mule*, of a contest of arms between the hero and his powerful opponent, whose bloody business it is, to spike the heads of vanquished knights. I believe, in my attempt to explain this divergency in the German version, I am justified in utilizing only such tales, as record a contest of arms between the hero and the giant, king, chieftan, etc., since only in stories of this type, will the hero have a chance to spike the head of the challenger, who, in the end must be defeated. It seems to me that in its primitive form, the *one-vacant-stake* story could scarcely have been complete until the last stake was covered.

The two poems, *La Mule* and *Diu Krône* are not wholly in accord

<sup>61</sup> See Brown, A. C. L., "Iwain," *Harvard Studies and Notes in Philology and Literature*, Vol. VIII, p. 137; Schofield, W. H., "Studies in the Libeaus Desconnus," *Harvard Studies and Notes*, Vol. IV, p. 175 ff.; Ehrismann, G., "Märchen im höfischen Epos," Paul-Braune, *Beiträge zur Geschichte der deutschen Sprache und Literatur*, XXX, p. 39. *Erec et Enide* of Chrétien de Troyes, edit. Foerster, W., vv. 5780 ff.

<sup>62</sup> See Wolfdietrich, St. 595, Jänicke, *Deutsches Heldenbuch*, III, 256.

<sup>63</sup> Macdougall, J., *Folk and Hero Tales*, p. 81.



as to the custom which prevailed, regarding the knight who lay wounded when Gawain came into the room. Whoever the questing knight may be, he sees, on his arrival at the castle, several hundred spikes, mounted with the heads of vanquished knights, one only, being vacant. His head will be placed on this stake, should he be conquered by the "Wounded Knight" (M. vv. 774-783; K. 13330-13338). Thus far the two poems agree. If however, according to *Diu Krône*, the knight in the castle should be vanquished, he could not be healed of his wounds until another knight arrived, upon which he would recover at once, and challenge the new quester (vv. 13339-13345). In *La Mule*, the enchanted knight, if vanquished, was obliged to strike another spike, which he would set up, to receive the head of some other knight, who should lose his head in the combat with him (vv. 784-789).

The one vacant spike has a purpose in all folk tales. It is destined for the next luckless quester, and, this is clearly its purpose in both *La Mule* and *Diu Krône*. But, it is evident, that with only one vacant stake remaining, the next quester must be successful.

Heinrich seems to have a much clearer conception of the custom which prevailed at the castle, regarding the vacant stake. He makes no mention of another which was to be erected, because he understands the purpose of the *one vacant stake*. It is plain that only one stake must be vacant when the hero arrives. But his head will never mount that stake, since his coming will be the end of the enchanted knight, as also the end of "Heads on Stakes." Päiens, however, is entirely confused about the custom. According to him, the enchanted knight, if vanquished, was to strike another spike, besides the one vacant one already standing. This is meaningless, for there would then be two vacant spikes instead of one, and the entire significance of the one vacant spike would be destroyed. Even if the knight were victorious, we should scarcely expect him to strike another spike. Stories, in which "heads on battlements" occur, do not deal with the combats of the several hundred questers who lose their heads, but only with the combat of the one knight, who appears when only one stake is vacant. Hence, the folly of striking another stake.<sup>64</sup>

<sup>64</sup> Archer Taylor, in *Romantic Review*, Vol. IX, p. 24, says: "the remark that a new stake is set up so that one may always be vacant is a stupid misapprehension of the nature of the motif."

It is plain, then, that the knight in the castle is under enchantment, and only the best knight in the world can break the enchantment. The hero is aware that his head will top the vacant spike should he fall in the combat. If, however, he should be victorious, we might naturally expect him to cover the one vacant spike with the head of his fallen foe. This, it appears to me, would only be consonant with good "Märchen." It would end the enchantment, as also the story.

It is quite probable that in folk tales in which "heads on stakes" is a feature, the hero would have been contented with nothing less. So long as the challenger is preserved, the enchantment is not completely broken, since, as reported in *La Mule* (v. 830 ff.), he must have been severely wounded often before. It seems clear, then, that in the combat with the best knight, he should meet his doom. In the several incidents which I have met, the quester, who succeeds in overthrowing his challenger, strikes off the latter's head and places it on the vacant stake.<sup>65</sup>

The German version of the "Mule without the Bridle" adheres more closely to folk tales in this particular detail. Paiens may have been familiar with the detail, but could not reconcile the ruthless beheading of the knight with his ideas of chivalry, and, hence, he may have substituted instead, the awkward penalty of striking another stake. Heinrich may have had another version of this detail, truer to the folk-tale type than that in *La Mule*. This he may have utilized in the Gawain-Wounded Knight incident.

### *The Combat with the Dragons.*

The final test of the hero's valor, is his combat with the two dragons. What relation these two monsters have with the other two "zwên groze lintraken" (v. 12788) which are mentioned in the account of Kay's journey through the stench-laden vale, the

<sup>65</sup> Cf. Schofield, W. H., *Libeaus Desconuus*, Summary. In Meriadec Gawain Kills his opponent, and sticks his head on a pole with forty-four others whom the latter has conquered, *idem*, p. 177. See also Curtin, J., *Hero Tales of Ireland*, pp. 66-72; *Perceval le Gallois*, edit. Potvin, Ch. VI, v. 131. One could as readily cite instances in which the challenger is spared, but such instances would, almost without exception, be confined to medieval French romance, for, the French court poets, in their attempts to refine the too barbarous elements in earlier legend, probably lost sight of the significance of the one vacant stake.

text nowhere indicates. In v. 12403, *Diu Krône* informs us that the dragons are of one age, and though they are fire-spewing demons, they are not, besides, bloodthrowers, as are the dragons in *La Mule*, "Qui sanc gietent de leus en leus" (v. 853).

Whereas both Heinrich and Päiens recount the previous adventures of Gawain in an almost identical manner, they are at real variance as to extent and details in the description of the combat with the dragons. Heinrich describes the battle at length (vv. 13440-13513), while Päiens devotes only eight verses to the incident (vv. 879-887). The first dragon, according to *Diu Krône*, has a horn in the center of its head, being a kind of "einhorn"; with which it pierces the shield of the hero, penetrating even to the body. Gawain despatches the monster by striking off the horn, whereas in *La Mule*, he kills the dragon by cutting off its head. Then in *Diu Krône*, Gansguoter brings in the second dragon, and in the fight with this monster, more terrible than its twin brother, Gawain's endurance is put to the test. When the dragon tries to ensnare him with its huge tail, he severs the appendage with one blow, upon which the fire-thrower waxes furious. A few blasts of its fiery breath burn the shield from Gawain's grasp,<sup>66</sup> and with its great claws it rips his armor in twain. Finally, he kills the dragon, by thrusting his sword into its neck. The two poems have only one thing in common here, i. e. the burning of the shield. Did Heinrich supply all these details from the one item in the French text, the burning of the shield?

It is more likely that Päiens has here curtailed Gawain's fight with the dragons. According to his own words, he is working from a written source "Si con l'escriture tesmoigne" (v. 885), and we may conclude from his text that, he either had no desire to describe the combat at length "Ne sai que j'alasse acountant" (v. 888), or he did not clearly understand his source, and, in consequence, dismissed the whole, with: "Que tuit sont mort et detrenchie" (v. 891).

Heinrich does not owe his description of the battle with the

<sup>66</sup> In the *Tristan and Isolde* of Gottfried von Strassburg we read:

"Bis ihm der Schild vor seiner Hand  
Fast ganz zu Kohlen war verbrannt."

See also Campbell and Henderson, *The Celtic Dragon Myth*, 1911, p. xxi.

dragons to *La Mule*. Either the account is his own invention, or he has it from another source, which may have been independent of Paiens' source, or common to both *La Mule* and *Diu Krône*.

*The Bed in the Lady's Castle.*

When, in the French text Gawain comes into the presence of the Lady of the Castle, she is lying on a bed, upon which Gawain, at her invitation, seats himself beside her (v. 930). Thereupon the poet observes that the bed is "Ne de sauz, ne de tranble" (v. 932). According to the vocabulary appended to Orlowski's work, the passage should signify: "neither of asp, nor of willow." This makes little sense, explain it how we will. It may be possible that the poet was confusing the structure of the bed with its originally marvellous character, since the words "sauz" and "tranble" so closely resemble the verbs "sauter" and "trambler," forms of which latter, fit descriptions of the magic bed in other versions. The proverbial trembling properties of the asp and the swaying character of the willow may have led Paiens to substitute the material out of which, to his way of thinking, the bed was constructed, for the characteristics generally ascribed to it. But this is to be doubted.

The fact alone that the poet interrupts his story to call attention to the bed on which the lady is lying, suggests the inference that he was aware of another bed, a trembling bed, with which she was perhaps associated previously, an incident similar to that, which to our astonishment appears earlier in *Diu Krône* on Gawain's first meeting with Amurfinâ (vv. 8306-8310). There can scarcely be any doubt that he is recalling the famous *lit merveilleux* of many a story of his time and of the past.

I can, at present, see no other explanation of what seems at first a casual reference. I refuse to believe that the lady and the bed can be dissociated. The poet is aware of this. However, if he had assigned to the bed its traditional rôle he would have been forced to give an entirely different turn to the dénouement of his story. He seems to feel himself compelled to impress upon his readers that this bed is not of the same nature as the marvellous bed which they have, perhaps, been wont to identify with the Proud Lady in the romances of his time.

*The Lady's Complaint; Gansguoter's Admonition.*

After Gawain had put an end to the dragons, he is in both texts, met by the same dwarf who greeted him on his arrival the night previous (M. 897-901; K. 13606-13607). The little fellow had come as the messenger of the lady at the castle to invite Gawain to come to her. In the French text the dwarf adds: "You shall eat with her and she will grant your wish concerning the Bridle" (vv. 905-908). When, in *La Mule*, Gawain enters her presence, he is shown every courtesy. However, the lady impresses upon him that he has done her great wrong, and caused her great sorrow by slaying the lions and the dragons (vv. 921-925). In *Diu Krône*, it is Gansguoter who tells Gawain that he ought to regret the slaying of the lions, the dragons, and the Wounded Knight (vv. 13545-13546).

To all appearances, Heinrich substituted the admonition of the magician Gansguoter for the lady's complaint in *La Mule*. But, in so doing, he apparently makes himself guilty of a glaring inconsistency. With Gawain, a mortal hero, as lord of the castle, every vestige of enchantment must vanish, as indeed, it does, in *Diu Krône*.<sup>67</sup> Hence, Gawain has no need of a miraculous fairy entourage, and the guard which he has destroyed is no loss of his.

There can be little doubt that, in earlier versions of this tale the hero himself wrought the disenchantment of the castle. This is a feature common to all fairy lore.<sup>68</sup> Heinrich has unquestionably preserved this feature, and, in consequence, Gansguoter's reproof is without point.

It is quite probable that Heinrich, copying from *La Mule*, or from a similar source, realized that, with the disenchantment of the castle and Gawain's lordship thereof, the lady's complaint would have little meaning in his story. He may, then, have gotten out of the difficulty by transferring the lady's rebuke to Gansguoter. Again, he may have had another version of the story, a version older than *La Mule*, in which the fairy elements had not yet been entirely obliterated by rationalization. Thus, neither Heinrich, nor the author of his source could have understood the disenchantment

<sup>67</sup> See Paton, *Studies in the Fairy Mythology of Arthurian Romance*, p. 85 and pp. 251-255.

<sup>68</sup> *Idem*, pp. 251-255; cf. Zs. f. d. Alt., XXXIII, 1889, p. 171.

and Gawain's subsequent lordship of the castle, which render meaningless the admonition of Gansguoter. If we consider *La Mule* in the light of rationalized fairy legend, the complaint of the lady at the enchanted castle is likewise without point.

*The Bowl.*

In *La Mule*, Gawain and the Lady in the enchanted castle eat from a bowl which excites the admiration of the poet. Gawain praises it, "Qui mout lo loe et mout lo prise" (v. 955), and Paiens appears to know a great deal more about it than he wishes to tell, "Ne plus ore ne vos en cont" (v. 957).

What is the meaning of the cup? Nothing which precedes or follows the poet's expression of wonderment, attaches to the cup any particular significance. Quite possibly he had in his source or in his mind a strange, marvelous cup, one with a love potion, such as that which we meet in the Tristan story. It is likewise possible that he was recalling, or that he had in his source, the grail under one of its many physical forms.<sup>69</sup> According to his own words, it is not an ordinary vessel, although as he employs it, it performs no extraordinary function.<sup>70</sup>

The fact that the lady invites Gawain to eat with her from the bowl, and her proposal immediately after, make it appear that Paiens attached to the bowl the power of inciting an amorous passion in those who partook of its contents:<sup>71</sup>

Sire, fet ele, mon pooir  
Et moi met en vostre servise  
.  
.  
.  
S'il vos plaisoit a demorer  
Caienz, a saignor vos prendroie,  
Et tot cest chastel vos rendroie  
Dont j'e encore .XXXVIII. (vv. 966-967 and vv. 972-975)

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<sup>69</sup> For physical properties of the Grail, see Golther, *Parzival und der Gral*, p. 7; Herz, W., *Parzival*, p. 420; Nutt, A., *The Legend of the Holy Grail*, pp. 183 ff.; Loomis, *Celtic Myth and Arthurian Romance*, pp. 238 ff.

<sup>70</sup> In a broad sense, the Wounded Knight would fit the Grail interpretation.

<sup>71</sup> The bowl may, perhaps, be a faint echo of the wonder bowl of the AmurfinA-story of Heinrich or his source, where Gawain, after partaking of the drink, loses his identity and is smitten with love, only to regain his

However, Gawain, at this time, seems in nowise affected by the repast or the lady's advances. The invitation to sup with her, and the proposal which follows are almost business-like and devoid of all romantic flavor. In a rather prosaic fashion she requests him to be her lord, and offers him the lordship of the castles, of which she has still thirty-eight.<sup>72</sup> But she does not appear in the least offended at Gawain's refusal to abide with her, perhaps, because in the original story, Gawain, as in *Diu Krône*, was already her husband.

In all other medieval tales of this period, the function of the cup or grail, or any vessel equating it, is easily recognized. Though it is employed in different ways, one cannot doubt its particular use in this or that romance. In *La Mule*, however, it merely excites the poet's admiration, because of the marvelous characteristics, which, we are led to believe, it possesses.

Païens was, no doubt, familiar with the bowl or cup, but, much as he desired, he could not assign to it a rôle in his poem. It has no particular meaning or function as he presents it. It may have performed a more explicit function in his source, a function, of which he could not or would not avail himself. Hence, he probably waived the matter with the conventional tantalizing gesture:<sup>73</sup> "No more will I say" (957).

#### *The Lady's Willingness to Surrender the Bridle.*

The lady's willingness to surrender the bridle, as shown in *La Mule*, has puzzled scholars not a little. If the bridle, which, to all appearances, the lady holds, is really the property of her sister, and if the damsel at Arthur's court, according to her own words, "Qui mauvaisement m'est toluz" (v. 80), has been unfairly deprived of it, we are led to believe that there was strife between them. However, on closer investigation, the case takes on another aspect. When Gawain requests the chatelaine to give him the bridle (vv. 964-965), she answers by offering herself and all that is hers, since he has ventured the perilous undertaking for her sister

consciousness after again beholding a marvelous cup. Even in this story, the cup is designated as 'topliere' (v. 8891), which is evidently a form of 'toblier', a name quite commonly attached to it in grail romances.

<sup>72</sup> ut supra, vv. 966-967 and vv. 972-975.

<sup>73</sup> Paton, L. A., *Studies in Arthurian Romance*, p. 179.

(v. 966 ff.). The unexpected happens when the lady instructs him to take the bridle, and, that, immediately after he had spurned her proposal. It might be observed here, that she does not give him the bridle personally, nor does she have the 'villain' bring it. It hangs on a silver peg, and when Gawain insists on having it, she answers without the least displeasure: "Take it" (v. 986).

Since the lady does not heed his request until she has first exercised her charms on him, it appears, as Zenker holds, that the bridle is really "the thing."<sup>73a</sup> May we not then view the overtures of the lady at the enchanted castle as representing merely the final, i. e., the chastity and quality test? When Gawain refuses to submit to the lady's wiles the disenchantment is completed, and henceforth the bridle is his. This, it seems to me, may be a possible explanation of what has generally been regarded as the lady's willingness to surrender the bridle.

In *Diu Krône* the case is different. Gawain says not a word to Amurfinâ concerning the bridle, in fact, he never mentions the bridle after the fight with the dragons. It is plain, from what Gansguoter tells him, that he is lord of the castle, and well may he work his will:

Daz tier, daz du hâst erslagen  
Und der ritter, der mit dir streit,  
Daz mac dir wol wesen leit,  
Wan ez gehoert dich alles an;      (vv. 13545-13548)

Neither is there any indication in the text that Gawain receives the bridle from Amurfinâ. He takes possession of the castle and all things belonging to it, including the bridle.

#### *Gawain's Return to Arthur's Castle.*

The moment that Gawain comes into the presence of the lady at the enchanted castle, the two poems, *La Mule sanz Fraîn* and *Diu Krône*, bear little resemblance to each other. Though Gawain rejects the lady's offer to abide with her and become lord of the castle, she gladly relinquishes the bridle, and the hero returns to Arthur's castle. The 'villain' at the command of the lady, orders

<sup>73a</sup> Eliminieren wir aber den Zaum überhaupt, so fehlt offenbar der Geschichte gerade das, was für sie charakteristisch ist: die Widergewinnung des Zaumes. (*Forschungen zur Artusepik*, p. 296.)



the castle to cease its milling, and the mule carries Gawain back the way he had come, over the Perilous Water and onto the plain with its wholesome fountain, through the dragon nest and the forest home of the savage beasts, and across the meadow to Arthur's castle. The poet observes that he passed over securely.

In *Diu Krône* Gawain returns with Amurfinâ and a party of knights and ladies, but Heinrich has prudently removed all traces of enchantment. The Perilous Water, the Bridge, the venomous ravine and the haunt of the savage beasts no longer exist.

It is evident that Gawain cannot take this courtly retinue back the way he had come. But, is there any more reason why he should be forced to travel this perilous way, when, as in *La Mule*, he returns unaccompanied? He has broken the enchantment, and since all the perils of the journey form part of the enchantment, there seems little cause for preserving them.

Wieland's *Sommermärchen*,<sup>73b</sup> which I had occasion to cite before, has preserved this little detail of the hero's return in a form far different than that which we note in *La Mule* and somewhat similar to the account of Gawain's return in *Diu Krône* and more in harmony with tradition. Wieland may have been acquainted with *Diu Krône*, however, since his "Märchen" were produced under French and Italian influence, it is highly probable that he utilized French sources. The title of his poem seems to indicate that much. Though it is well known that the Romantic Epic suffered lamentable corruption at the hands of the poets of Wieland's time,<sup>74</sup> certain primitive features have, none the less, been preserved in *Das Maulthier*, the *fée*, the typical 'villain' and the disenchantment.

One cannot say with certainty why Heinrich eliminated the perils from Gawain's journey to Arthur's castle. If he worked from *La Mule*, he undoubtedly realized that the return journey in his source was by no means practical under the new condition, which he himself had created at the end of his "Mule without the Bridle"-story, or he may have understood more clearly than Païens did, that with the disenchantment which Gawain had wrought, all traces of magic had to be removed.

<sup>73b</sup> See Wieland's *Sämmtliche Werke*, Bd. 11, p. 83 ff.

<sup>74</sup> See Salzer, A., *Geschichte der deutschen Literatur*, München, Allgemeine Verlags-Gesellschaft, m. b. H., Bd. 2, p. 990.

*Gawain Demands His Rights.*

In *Diu Krône*, Gawain returns with Amurfinâ from the enchanted castle. Following the great reception upon their arrival, Gawain has the king assemble the entire court, and before the great gathering of knights and ladies he urges his claim on the damsel (vv. 13752-13784). Sgoidamûr expresses her willingness to abide by the promise of "Minne" which she has made,

Sie antwurte: Ich lougen sîn niht:  
Mîn lîp der sol inwer sîn. (vv. 13785-13786)

But Gawain apparently expects her to waver, and so calls on the assembled court to bear witness to the decision which the maiden has rendered (vv. 13790-13797). All this occurs in the presence of Amurfinâ, to whom he was already bound by a previous amour. Although Sgoidamûr, up to this time, knows nothing of the connection which Gawain has with her sister, she seems to scent Gawain's intention of relinquishing his claim on her in favor of another:

Sie antwurt: Herre, und wellent ir  
Mich minnen, daz lobe ich.  
Des bin ich vrô und gibe mich.  
Her hânt ir iuch des bedâht,  
Vûr wen ir in haben brâht  
Dâ volge ich in gerne an,  
Ist er nu ein geborner man;  
Ich wil in doch vor sagen:  
Ir sûlt mich niht geben einem zagen  
Wan keins mac ich genemen; (vv. 13788-13807).

The text of *La Mule* informs us that the king and knights prevail on the damsel to remain at the court and love at least one of the knights of the Round Table:

La roïne Guenievre i cort	Q'avec an laienz demorast
Et li rois et li chevalier	Et des chevaliers .I. amast,
I sont alé por li proier,	Qui sont de la table reönde.
	(vv. 1116-1121)

From this it appears that Paiens worked from a source in which Gawain is represented as already bound to another, and, in consequence, he cannot accept for himself the damsel's offer of "minnedienst." Or, it may possibly be that the damsel, originally

as messenger of a *fée*, has merely rehearsed the message of her mistress, and her mission now over, she can no longer remain. But it is plain, that if *Païens'* source represented a fairy-mistress type of story, he deliberately tried to rationalize the theme before him by introducing the damsel as the *fée's* sister, without realizing that he would work havoc with his conclusion.

In *Diu Krône*, too, *Sgoidamûr* shows her determination to leave the court should *Gawain* turn her over to a knight lowly-born, upon which *Gawain* assures her that his companion, *Gazozein de Dragôs*, is of royal lineage and wears a crown:

Vrouwe iu si niht verborgen,  
Daz er ist küneges genôz;  
Er heizt Gazozein de Dragôs:  
Da treit er die krône. (vv. 13845-13848)

The concluding passage in *La Mule*, bearing on the strange conduct of the maid, brings the French romance to a rather abrupt conclusion. *Heinrich* has instead, the familiar solution of giving the damsel over to *de Dragôs*, thus removing the stain which rested on the villainous abductor of *Guinevere*.

It may be well, at this point, to cite an instance in Celtic legend, which, in some degree, appears to parallel the conclusion in *Diu Krône*. I quote directly from *Alfred Nutt*. "*Cuchullain*, returning from *Alba*, reaches the house of *Ruad*, King of the Isles, on *Samuin* night (*All Hallowe'en*). All the leading heroes of the *Ulster* court are gathered there. There is wailing in the "dun" of the king. To *Cuchullain's* questioning it is answered the lament is for the daughter of *Ruad*, taken as a tribute to the *Fomori*. *Cuchullain* encounters and slays single-handed three *Fomori*, the last of whom wounded him at the wrist. The maiden bound up his wound with a strip from her garment, and he departed without making his name known to her. Thereafter, many boasted of having slain the *Fomori*, but the maiden believed them not. The king discovers *Cuchullain* by the following artifice: he prepares a bath, and brings everyone present to the maiden separately. "Then *Cuchullain* comes in like everybody else, and the maiden recognizes him." (*A. R.* i, 304). He ought, of course to have married her, but this would have conflicted with the purpose of the tale in which this incident appears, which is to celebrate the heroic loves of *Cuchullain* and *Emer*. *Ruad's* daughter is therefore married to

his companion, "Lugaid of the Red Stripes," and the narrator is at some pains to motivate this. After a year has passed, Derbfor-gaill (Ruad's daughter) and her handmaid come to Cuchullain in bird-guise. The hero, unknowing, slings at them, and wounds Derbfor-gaill, who thereupon becomes a woman. "Evil is the deed thou hast done, oh Cuchullain," said she. "It was to meet thee we came, though thou hast hurt us." Cuchullain sucked the stone out of her, with its clot of blood around it. "I shall not wed thee now," said he, "for I have drunk thy blood, but I shall give thee to my companion, etc." Nutt continues:

'It is, I think impossible to deny that we have here a folk-tale arbitrarily altered in order to be introduced into the Cuchullain saga. In the epithet of Lugaid of the Red Stripes I see a reminiscence of the rivalry found in nearly all the folk-tale versions between the hero and the "red-haired 'vilain'." Of course, the latter having to marry Derbfor-gaill instead of her real deliverer, loses his "'vilain's' character".'<sup>75</sup>

#### NOTE.

A study of the proper names in *Diu Krône* would prove an interesting task, and, it would, perhaps, further enlighten scholars regarding the sources which Heinrich used.

I would like to draw attention here to the names of the two sisters, Amurfnâ and Sgoidamûr. In his work, *Die Theorie der Minne*,<sup>76</sup> Heyl points out two distinct types of women who enkindled the love passion in the knights of medieval romances. The one type is the Joie d'amour whom we meet in *Yvain* (vv. 2519-2523), the other Fine Amour who appears in the *Encasroman* (vv. 8263-8288 and vv. 8293-8297).

If we compare Sgoidamûr with Joie d'amour and Amurfnâ with Fine Amour we cannot help but note the great similarity between the French terms and the German names. This can scarcely be a coincidence. Heinrich probably knew the two types of women, and the two sisters in his poem are more or less faithful representations of these types.

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<sup>75</sup> Cf. MacInnes, D., and Nutt, A., *Folk and Hero Tales from Argyllshire*, 1890, p. 477. See also App. A., *Lancelot in English Literature*, Diss., Washington, 1929, p. 108.

<sup>76</sup> *Marburger Beiträge zur romanischen Philologie*, 1911, IV, p. 129.

## CHAPTER V.

## THE SOLUTION.

In formulating a solution to this very complex problem, one might unconsciously be led into the quagmires of error by the will-o'-the-wisp of prejudice. Against this I have tried to guard myself. From the outset, I had, in the interest of methodical procedure, assumed an unfriendly attitude toward the "Common Lost Original"-theory of Orlowski and Zenker, but, if, inadvertently, any pre-established bias should have colored the process of my reasoning, time and further investigation alone will tell.

I do not approach this conclusion with a sense of dogmatic certainty, for, I am fully aware that some of that which is offered here by way of interpretation, must, because of the limited amount of material at hand, remain matter of conjecture. However, should these interpretations and attempted explanations open up new vistas of research, they may do a greater service than I am willing to claim for them at this writing.

All that has been thus far advanced concerning the relations of the two poems, cannot be regarded as more than expressions of personal opinions. I am not disposed to blast entirely such opinions. I venture this solution, merely to test the findings which have been made earlier in this work.

I shall begin, then, by assuming that Heinrich von dem Türlin copied that portion of his *Krône*, dealing with the bridle episode, from *La Mule sanz Frain* of Païens de Maisières. Arthurian scholars of note like Golther and Kittredge have generally held to this theory, basing their contentions on the striking similarities in the two poems. Not only do they resemble each other in the substance of the narrative proper, but also, to a great extent, in the very wording of the text. Such agreements are, no doubt, of great importance in determining the source of *Diu Krône*. They indicate that, even though Heinrich may not have utilized the text of *La Mule*, his immediate source was scarcely more than one remove from that poem.

Owing to their almost plotless character, the old tales which furnished the medieval poet with his material, could be revamped

*ad libitum*, merely to give him an opportunity to exercise his skill in versifying. It is only reasonable to suppose that, with each retelling of these old stories, there were added new features, either struck from the poet's imagination, or gleaned from other narratives of a similar character, or gathered from oral tradition, each poet, however, retaining the pet conventional features which are everywhere in evidence in medieval romance. Hence, we frequently find several distinct poems, carrying passages almost identical in content and construction, though the poems themselves have nothing in common as narratives.

The agreements, then, do not necessarily point to *La Mule* as the immediate source of Heinrich's "Mule without the Bridle"-story in *Diu Krône*, and there is no compelling reason why we should adopt this theory, although it may, in the end, prove to be the correct one. We shall, nevertheless, abide by this theory as being the most plausible for the moment, and proceed to discuss the divergencies which we have previously enumerated and whose presence in the two poems we have tried to explain. These differences, when viewed independently, appear insignificant, but when we begin to study them in the aggregate, they present difficulties which must be met and explained away, before any definite solution concerning the immediate source of Heinrich's episode can be reached.

If the points of agreement in *Diu Krône* are evidence that Heinrich utilized *La Mule* as his immediate source, how then, shall we account for the divergencies? They are either the product of Heinrich's imagination, or he took them from another source.

That certain of these divergencies are the invention of Heinrich, I will readily concede. He was not a slavish translator, and like many other medieval conteurs he probably allowed himself certain liberties with his original, though the closeness of the agreements indicate that he was following quite consistently the progress of the narrative as recounted in *La Mule*.

It is in points of description that we meet the most striking variations, and one can readily understand that the poet might have allowed his imagination free play on every occasion that presented itself. But when we ascribe to his inventive genius every difference regardless of the fact that it admits of ready interpretation, we are forcing an issue. As I have shown pre-

vously in this work, certain ones of these differences conform to conventions, others represent archaic features, and still others are coincident with details of description in other romances, legends or folk tales. We cannot regard these as merely fortuitous. No scholar would so designate Päiens' description of the great stream, which bears so marked a resemblance to Chrétien's description of a similar stream, nor his delineation of the 'vilain,' which as a type so closely approaches Chrétien's description of the Giant Herdsman in *Yvain*, or the giant of the "Chastel Merveilleus" story of Chrétien's *Conte del Graal*.

It follows then, that Heinrich, though he may have invented certain of the variations ascribed to him, did not draw on his inventive genius for others. Whenever he departs from the text of *La Mule* only to coincide with a known feature in some other work, he has this particular detail, not from invention, but from some other source. This source may have been either (a) Oral, or (b) Written, or (c) Both oral and written.

A pronounced strata of oral tradition had imbedded itself in medieval literature long before the Court Poets began to pen their interminable romances. Celtic, Welsh and Breton myths and folklore were the greatest contributing forces. Each generation of story-tellers had left its little deposit in the form of numerous slight variations. Thus, these old tales had come down through the centuries in many and varied forms, and it is quite probable that at the time of Chrétien and his contemporaries, with years of accretion, interpolation, and the continued force of euhemerization, they had retained little of their pristine flavor. Thus in the mind of the later medieval reader or hearer, the song of troubadour and trouvères, though "ever ancient," was "ever new." Only the searching eye of the modern scholar has been able to trace the old stories back to their ancient homes.

That Heinrich and Päiens came under the influence of this long oral tradition there can be little doubt. But the close agreement of the text of *Diu Krône* with that of *La Mule* is evidence that Heinrich wrote at least a great part, and possibly the whole of his story from copy. Because of this, one is readily inclined to conclude that every departure from the French text is a deliberate attempt to improve on it, a medieval plunderer's artifice to display his originality. However, it appears to me, if Heinrich had in-

tended to give such an original touch to his story, we might rather expect him to have modified the *incidents* more than he appears to have done. As it is, his narrative resembles very closely the French *La Mule*. It is only in small, insignificant details of description that we note occasional variations, and we can scarcely maintain that these variations improve the original.

Nevertheless, if we assume that he made the alterations from oral tradition, we must attempt to discover the method which he used in supplying them. He may have been familiar with numerous tales, closely allied to *La Mule*, each carrying one or the other detail, similar to those, which we assume he substituted for certain passages in his source. As he advanced with his story, his memory suggested some such detail as conforming more closely to convention, as more appropriate, or as a better rendering than that which appears in Päens' text, and, in consequence, he employed it in his work. This would have required a prodigious memory, on the part of Heinrich, and it is doubtful whether one who was first and foremost a versifier, and who claimed to be writing as he read from written sources, would have gathered so many details from an oral tradition scattered through numerous folk tales and romances.

There remains, then, one other hypothesis: the greater number of divergencies which we note in his work were taken from a different narrative, an oral version of the "Mule without the Bridle"-story. If, however, he considered parts of this oral version as superior to certain details in *La Mule*, he might, just as well, have viewed the entire oral narrative as a better rendering than the written story, and, he might thus have utilized it as his immediate source. But, again, the very close agreement between many of the verses in *Diu Krône* and the written French *La Mule* eliminates this possibility.

We are then forced to the conclusion that Heinrich copied from a *written* version, or, at least a greatly different manuscript of the present story, but, owing to the number of divergencies which appear in his work, divergencies which we cannot ascribe to his invention or imagination, or to oral tradition, he could not have used the extant *La Mule sanz Frain* of Päens as his immediate source.

That the two poems are intimately related, no one can dispute. Their common ancestor was a written French poem of the "Mule



without the Bridle" type, which, however, may not necessarily have been the immediate source of both. One can easily imagine a number of intermediate stages between the original and present extant texts due to copyists of the original common source, who were careless in their transcription, and, who at times copied freely, adding and omitting at will. Such copyists may easily have been responsible for many of the differences in the present French and German texts. In other words, we have to reckon with possibly several distinct references to the written tradition of the story.

In addition, we must always keep in mind the poor manuscript condition of the extant French and German poems, as also the oral tradition of the story, according to which tradition, some of the "authors" whom we assume, both copyists and poets, may have inadvertently written down something which appears to us now, whilst investigating and comparing texts, as a vital or less vital difference, of which the original copyist may have been unaware.

All these circumstances should account for the present condition of the texts, without our being in the unpleasant position to explain and account for every detail and difference. If three or four copyists freely and carelessly handled and passed on the work in the written story we must expect exactly the text which we have now.

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## CONCLUSION.

## RESULTS OF THE INVESTIGATION.

To sum up, I offer the following solution of the difficulties:

1. The extant French text—especially as far as the extent of the story is concerned—was not the immediate source of the German.

2. Heinrich had a written French metrical romance as his source.

3. The present French text is the result of a copyist's (of a few copyists') deliberate or careless handling, an abbreviation or mutilation of a longer French original in verse, which was the mediate or immediate source of the German.

4. There is no "common source" for both texts, in the sense that both poets, the French and the German, *made over* a common lost French original. There is a "common source" in so far only, as both had a common French basis, but the extant texts, the French and the German, do not necessarily represent "versions," in the commonly accepted sense of that term, of the original.

5. The German text is practically a translation or at least a close rendering into German of *La Mule sanz Frain*, but not of the *La Mule* in its present form.

6. The German text is no expansion of the extant French text or a deliberate modification of it (with a few obvious exceptions). The plus in the German text is generally not due to invention on the part of Heinrich but belonged mostly to the French original.

7. The German text is a comparatively faithful representative of the French original. It is characteristic of the method the German employed in retelling and interpreting French epics to his German contemporaries.

8. The present French text is in a sense an intermediary text between the lost French original and the German text, mutilated in the transmission, and less complete than the German and the original.

9. The original French text contained the present German material, especially the shape shifting of the 'vilain,' the detailed description of the fight against the two dragons, Gawain's meeting with the mistress of the castle, and the sisters' discord regarding the bridle and its power. A satisfactory critical and exhaustive study of *La Mule*, has, in the future, to add and consider those portions of the German text—except possibly Heinrich's identification of the mistress of the castle with Amurfinâ, the lady of a former story of *Diu Krône*—now lacking in the French.

10. The two texts agree verbally to such an extent as practically to exclude the possibility of an ultimate non-immediate common source. The extant French text *is, correctly understood*, the source of the German, *but is incomplete*. Both texts had a mutual origin in a French epic which the extant French reduced without essential changes in the story, but of which the German is a rather faithful paraphrase.

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## VITA.

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